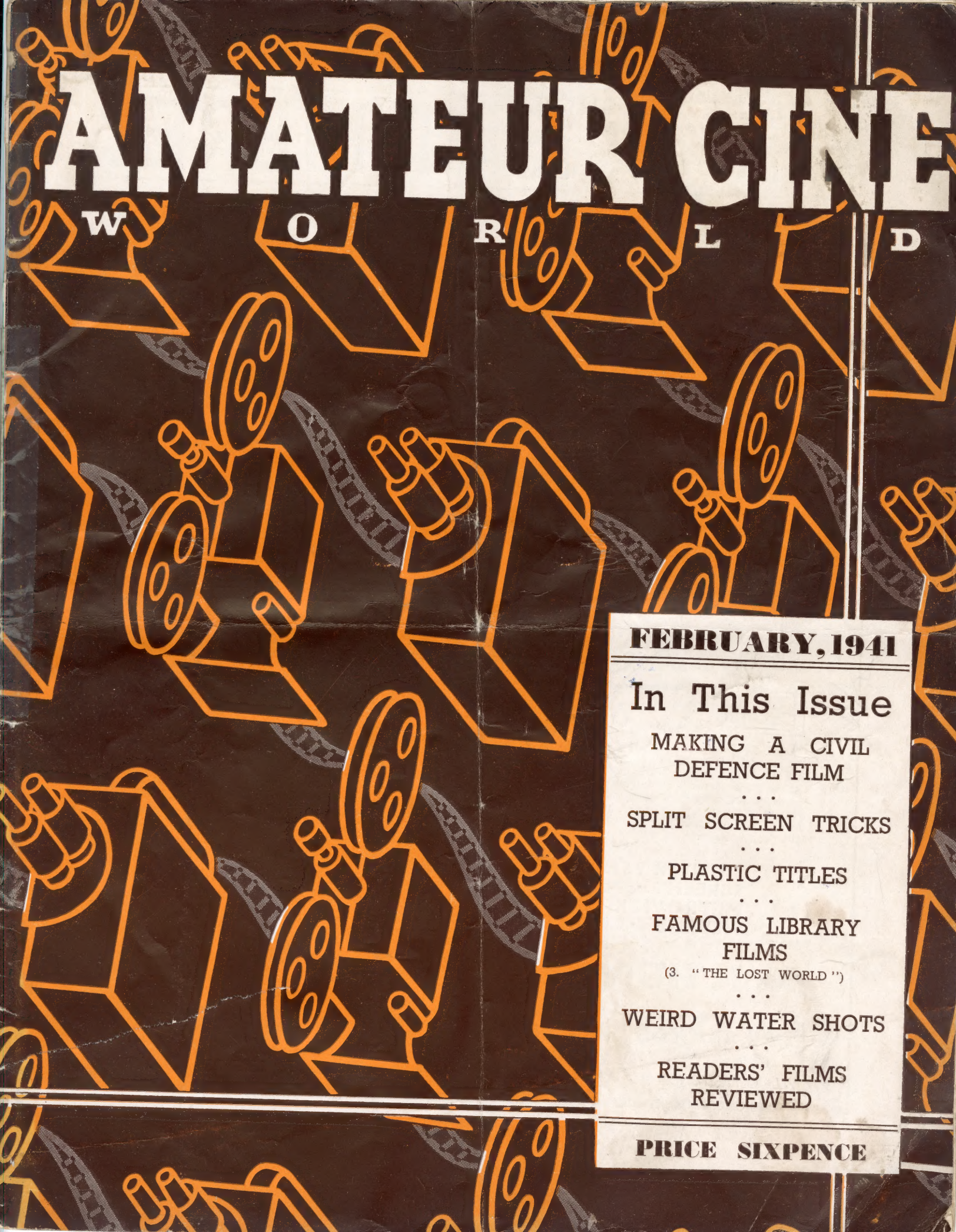


AMATEUR CINE

The background of the cover is a dark, textured surface. Overlaid on this are numerous stylized, orange-outlined line drawings of various pieces of amateur film equipment. These include movie cameras, film reels, and strips of film. The drawings are arranged in a somewhat chaotic, overlapping manner, creating a sense of a collection or a workshop. The lines are thick and hand-drawn in style.

W O R L D

FEBRUARY, 1941

In This Issue

MAKING A CIVIL
DEFENCE FILM

...

SPLIT SCREEN TRICKS

...

PLASTIC TITLES

...

FAMOUS LIBRARY
FILMS

(3. "THE LOST WORLD")

...

WEIRD WATER SHOTS

...

READERS' FILMS
REVIEWED

PRICE SIXPENCE

There is a shortage of practically all kinds of cine apparatus and materials. Apart from foreign makes which cannot be imported, we are severely rationed by British manufacturers as their goods are wanted to fulfil export orders. Consequently we have to rely mainly on secondhand equipment. This half-page contains particulars of equipment that we have actually in stock at the time of going to press.

IS IT HERE?

CAMERAS AND PROJECTORS

16mm. Bell & Howell 70D, Turret head, f/3.5 lens, Mayfair case	£37 10 0
16mm. Cine Kodak "A," f/3.5 lens, case	£7 17 6
16mm. Siemens "B," f/2.8 lens, cassette loading	£15 15 0
9.5mm. Pathe H, f/1.9	£14 10 0
9.5mm. Dekko de Luxe, f/1.5 Cooke	£14 10 0
9.5mm. Dekko Standard, f/1.9 Ross	£9 17 6
8mm. Filmo 134, f/2.5 and case	£25 0 0
8mm. Cine Kodak, f/3.5	£8 17 6
8mm. Cine Kodak, Interchangeable, f/1.9 lens	£17 0 0
16mm. Bell & Howell J.J., 750 watt lamp, Transformer	£67 10 0
16mm. Bell & Howell J.J., 750 watt lamp, resistance	£57 10 0
16mm. Specto. 2in. lens	£16 16 0
9.5mm. Pathe H, Transformer model	£10 5 0
9.5mm. & 16mm. Pathe 200B Plus	£18 10 0
9.5mm. Peerless, resistance	£6 17 6
8mm. Kodascope Home, 200-watt lamp, case	£14 14 0
8mm. Keystone, 300-watt lamp	£15 10 6
8mm. Siemens H8, 200-watt lamp	£36 0 0

LENSES

4in. f/3.5 Dallmeyer Telephoto	£8 17 6
1in. f/1.8 Cooke	£7 10 0
1in. f/1.9 Dallmeyer	£5 12 6
3in. f/1.5 Hugo Meyer Plasmal	£9 15 0
2in. f/2.9 Meyer Trioplan	£4 10 0
3in. f/4.5 Kodak for Magazine with Adapter	£14 14 0
1 1/2in. f/3.5 Berthiot	£6 10 0
Dallmeyer Focussing Magnifier for 16mm. lens	£3 3 0

TITLERS, SPLICERS etc.

Cinepro Universal Titler	£6 17 6
Besbee Protirik outfit	£4 10 0
Cinecraft de luxe Titler (shop soiled)	£4 17 6
Besbee Titler	£5 10 0
16mm. Cinea Splicer	£1 17 6
8mm. Ensign Popular Splicer	17 6
9.5mm. Ensign Popular Splicer	17 6
16mm. Ensign Popular Splicer	17 6

CAMERA ACCESSORIES

Leitz short base rangefinder	£2 12 6
Weston Cine Meter	£5 19 0
De Jur Amsco Meter and Case	£5 2 6
Rear Focuser for Paillard	£3 3 0

Amigo Junior Tripod	£4 17 6
Amigo Senior Tripod	£6 6 0
Mico Pan and Tilt Head	19 6
Shadit Hoods	2 6
Case for Dekko	17 6

BOOKS

Trick Effects with Cine Camera	2 0
Bulleid	2 0
Filming on a Titler	2 6
Home Processing—Harris	3 6
Film Tinting—Kendall	3 6
Movie Making for Beginners—McKay	3 6
Filmcraft—Brunel	3 6
Cine Amateur Workshop—Ottley	5 0
How to Make Good Movies—Kodak	10 6
Cine-Photography for Amateurs—Reynel	12 0

PROJECTOR ACCESSORIES

8mm. 200ft. Reels	2 6
8mm. 200ft. Cans	1 6
16mm. 800ft. Reels	8 6
Sonex Projector Stand	£6 10 0
550 watt Transformer	£4 15 0
300 watt Transformer	£3 15 0
110 volts Resistance for Siemens	8 6
30ft. Extension Lead for Filmo-sound	£1 15 0

SCREENS

36" x 27" Cinepro Silver	£1 2 6
40" x 30" Cinepro Silver	£1 5 0
40" x 30" Cinepro Glass Beaded	£2 10 0

32" x 24" Lumaplak Glass Beaded	£1 12 6
40" x 30" Lumaplak Glass Beaded	£2 10 0
52" x 38" Celfix Blankana	£10 0 0
52" x 38" Celfix Silver	£4 10 0
8'6" x 6'6" Silver Screen	£7 10 0
63" x 46" Celfix Silver	£8 10 0

SUNDRY ITEMS

Exciter Lamps	6 6
Used Projector lamps, from 5 0	
Case for Keystone 8 Camera	£1 2 6
10 watt Amplifier	£12 10 0
Single Turntable	£3 5 0
16mm. Ensign Popular Rewind	£1 5 0
Zeiss Tripod	19 6
Leica Cine Adapter	12 6
Nebro Noise Suppressor	5 6

SILENT FILMS

8mm. Cavalcade of War, 50ft.	8 6
9.5mm. 1200ft. "Adieu Les Copains"	£2 5 0
16mm. Cavalcade of War, Parts 1, 2 and 3. Each	£1 10 0

SOUND FILMS

16mm. Castle Film "Hindenburg"	£5 5 0
16mm. Castle Film "Germany Invades Austria"	£5 5 0
16mm. "News Review, 1939"	£7 10 0
16mm. "Battle of Narvik"	£5 5 0

ST. STEPHENS HOUSE, VICTORIA EMBANKMENT, LONDON S.W.1.



A NEW YEAR MESSAGE

WE, of R. F. Hunter Ltd., wish all photographers the best of luck for 1941. We open the new year at our new evacuation address, having been blasted out of our London premises. At the commencement of the war we were determined that, come what may, we would strain every nerve to see that the photographic and cine public was well served. It is with this object still in view that we decided that our customers could be best served if we transferred our offices, showrooms, works and experienced staff to the country. At the Manor House, Leighton Buzzard, Beds., where we shall be from Jan. 3rd onwards, we have found the ideal locality. Once we are settled in, work will go on without interruption and we are confident of our ability to continue that good service to photography which it has been our privilege in the past to perform. How good it has been under difficult war conditions can be judged by the number of R. F. Hunter exclusive lines placed on the market and obtainable through your usual dealer.

These are as follows:—

HUNTER 9.5 mm. PROJECTOR • CELFIX AND RAYBRITE SCREENS • PURMA CAMERA • WASP ENLARGER Model II METROVICK EXPOSURE METER • BUCKINGHAM VIEWERS • HUNTER CLEARVIEW ENLARGING FOCUS FINDER • THE ELECTROLEASE

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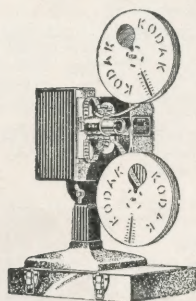
WAR TIME ADDRESS:

THE MANOR HOUSE, LEIGHTON BUZZARD, BEDS.

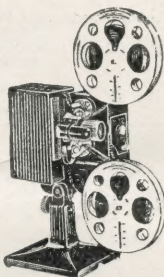
TELEPHONE NO. 3188

ALL CORRESPONDENCE AFTER JANUARY 3rd TO BE ADDRESSED TO LEIGHTON BUZZARD

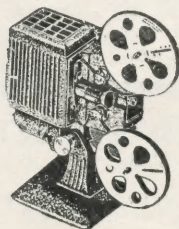
THINGS ARE STILL RISING!



KODASCOPE MODEL G
Series II, 16mm. Outstandingly versatile projector for home or hall. Choice of five lenses, three lamps, to suit all projection needs, from £71 3 6



KODASCOPE MODEL EE, 16mm., 300 watt lamp, choice of five interchangeable lenses. Including case, from £30 8 4. This is also **Kodascope Model D**, 16mm. Simple low priced projector with 300-watt lamp. Including resistance or transformer, and case £24 6 8



HOME KODASCOPE EIGHT, 200 watt lamp. Throws 30" x 22" picture at 14 feet ... £17 17 9
Home Kodascope Eight De Luxe. A luxury projector at a moderate price. 200 watt lamp. Complete with walnut veneer case ... £24 6 8
Kodascope Eight Model 80. 300 watt lamp for bigger and brighter screen pictures £42 11 8

Fortunately, the opening of 1941 sees us all with rising hopes. Unfortunately though, it also means rising prices. The war demands more and more from industry—more and more from shipping. This means that apparatus for our much-prized hobby will become more and more scarce and consequently dearer. But there is one large consolation—the 'Wallace Heaton' and 'City Sale' organisation still has considerable resources in both new and used apparatus—much of it at untaxed prices. We shall continue to sell at the lowest possible prices, but you must do your part to avoid your own disappointment. If you can, decide now what your requirements for 1941 are likely to be and let us know. You will find the same spirit of helpfulness and kindly advice at all our branches.

A FULL RANGE OF KODASCOPES

The Kodascope range gives you the choice of 8 or 16mm. film sizes and a considerable choice of prices. Kodak's enterprise and thoroughness are well known and the purchase of a Kodascope provides you with a machine that is at once reliable and brilliant in performance, and whatever price you choose to pay, wonderful value.

WHICH REMINDS US! Talking of Kodak reminds us! Have you done anything about having your Kodachrome Films duplicated? These Colour 'Dupes' of your own precious films are very reasonable in price—and what a safeguard in these days of widespread air raid damage. We have heard of more than one case where a cine enthusiast has lost irreplaceable Kodachrome films through enemy action. Although they may one day get compensation for their loss nothing in the world can bring back that precious lost record. The same precaution should, of course, be taken with your valuable black and white films. Write us for prices.



ALL CLEAR!

No, it's not the sirens: we're talking about the films in our film library. Even in times of rush like Christmas and the New Year every film goes out in perfect projection condition. Your guarantee of this is the very careful checking every film gets as it is received back, flaws and blemishes are made good and the film made perfect again for the next customer. This is the sort of letter we frequently receive from those who have been pleased with the way we treat them. "I shall recommend your library to anyone I know who wants to give films, for its efficiency and moderate terms."

Years ago, before film libraries had been thought of generally in the trade, we started to build our own. Largely, through recommendation such as the above testimonial, has grown, from those modest beginnings, the finest libraries in the country. For instance, in 16mm. sound are included many items not available elsewhere, while our 16 and 9.5mm. silent selection is quite unmatched, and a good selection of 9.5mm. sound is available. The highest standard, both in entertainment value and in the condition of the films themselves, is maintained; all worn and out-of-date films are ruthlessly discarded and replaced by new numbers. Separate lists available will be sent on receipt of 2½d. postage, state which size or sizes you are interested in.

CASTLE FILMS

Many of these films contain recent and authentic history, for instance, Their Majesties' pre-war tour of Canada and the U.S.A. which prophetically acclaims the unity of the great Commonwealth of British nations. Others contain thrills and entertainment galore. There is a wide selection including Travel, News Parades, Sport and Cartoons, any of which make splendid additions to your library. Every one is worth owning—every one is of permanent value. Write for list and prices. Enclose 2½d. postage.

EVEN IN 1941

At the outbreak of war no one would have dared to prophesy that in 1941 it would still be possible to purchase apparatus on Easy Deferred Terms. Yet so it is—and we are happy to continue with it knowing, as we do, that we have earned the gratitude of a great multitude of enthusiastic photographers.

WE WILL PURCHASE YOUR TALKIE

We need a large number of good reliable TALKIE PROJECTORS, and are willing to pay very attractive prices for suitable instruments.

If you are not using yours sell it to us while it will fetch an unusually good price.

We get many demands for these instruments from those who need them for the entertainment and instruction of the Services. If you can spare yours, you will be doing these people a real service, in addition to getting a price impossible in peace time. Tell us what you have—we will give you an approximate offer at once.

WE ALSO WANT

LEICA and CONTAX cameras and their accessory lenses. FOCOMAT and other good vertical enlargers; also KORELLE, KINE EXAKTA, ROLLEIFLEX and SUPER IKONTA cameras. Send yours NOW for a really exceptional offer. State if you desire cash, or a credit note against other goods—supplied now—or after the war.

HERE AT LAST

Your favourite American 'Movie Makers.' We now have available copies covering May 1940 to November 1940. Very few copies have come into this country so if you wish not to miss this opportunity send P.O. at once for the number of copies required. Price 1/6 each. 'Movie Makers,' as you know, is bright and sparkling, beautifully produced, and full of useful hints and tips.

USED APPARATUS

This moves quickly nowadays. On this account and also on account of the stringent paper restrictions we do not publish lists—but will be pleased to send you particulars of stocks if you will give us a fair indication as to your requirements. State size of film and approximate price you wish to pay. Remember, we are always willing to send anything you wish to see, on approval against full deposit. You are SAFE buying from Wallace Heaton-City Sale.

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127, NEW BOND STREET, LONDON, W.1.
47, BERKELEY STREET, W.1.
166, VICTORIA STREET, S.W.1.
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59/60, CHEAPSIDE, LONDON, E.C.2.
54, LIME STREET, LONDON E.C.3.
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IF YOU DO NOT FIND what you require in this list, send us full particulars of the apparatus you are seeking. We keep a register of customers' requirements and are always pleased to quote from latest additions.

IF YOU WANT NEW APPARATUS let us have your enquiries before stocks generally become smaller.

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PROJECTORS

Bell & Howell Film JS, 16mm.; 2in. lens; 750 watt; gear drive; resist.; case; good con. ... £75 0 0
Specto, 9.5mm.; latest; 1in. lens; 100 watt; motor; transformer; new swing-out lens assembly and gate; good con.; list £14 14 0 ... £12 15 0
Kodascope 8.30, 8mm.; 100 watt; motor; 100 to 250 volts; good con. £6 15 0
Eumig P.111, 8mm.; 250 watt; as new; cost £15 15 0 ... £11 10 0
Kodascope "A", 16mm.; 1in. lens; 100 watt; motor; 110 to 250 volts; good con. ... £10 10 0
Ensign Silent 16, Portable Self-contained Case Model, 100B, 16mm.; 100 watt; 2in. lens; ex. con. Cost £17 10 0 ... £12 10 0
Kodascope 8-80, 8mm.; transformer; as new; list £35 0 0 ... £27 10 0

CAMERAS

Cine-Kodak 8-20, 8mm.; f/1.9 lens; case; v.g. con. ... £11 10 0
Zeiss Movikon, 16mm.; f/1.4 Sonnar; as new; list £103 5 0 ... £67 10 0
Siemens "F", 16mm.; Plasmatic f/1.5; rangefinder; case; as new £34 10 0
Ensign Auto-Kinecam 6; 16mm.; 1in. Dallmeyer Speed f/1.5 lens; speeds 8, 16, 64; 50ft. or 100ft.; case; v.g. con.; Cost £25 0 0 ... £15 10 0
Let us have your enquiries for new and secondhand accessories

Bargains at Dollonds 73, LORD STREET,

LIVERPOOL

Telephone: BANK 4927

PROJECTORS

Pathe Vox, 9.5mm. Talkie; good con. ... £60 0 0
Paillard G.916; 9.5 and 16mm.; 5cm. Dallmeyer lens; 500 watt; 110 to 250 volts; case; good con. ... £45 0 0

CAMERAS

Emel C. 96, 8mm.; f/2.5 lens; portrait attach.; Leudi exposure meter; case; as new; list £11 18 6 ... £8 10 0
Ensign Autokinecam; 16mm.; capacity 100ft.; Cinar f/2.5; interchangeable; case; fair con. ... £7 10 0

LARGE SCREEN

80 x 60in. Celfix Glass Beaded Screen, good con.; list £21 10 0 £18 15 0

Bargains at Dollonds 37, BOND STREET,

LEEDS

Telephone: LEEDS 25106

PROJECTORS

Pathe Kid, 9.5mm.; resist.; v.g. con. ... £1 17 6
Pathe Home, 9.5mm.; dbie. claw; super attach.; tilt; resist.; v.g. con. £6 10 0
Keystone, 8mm. latest; 500-watt; resist.; pilot light; motor rewind; in new con. ... £23 17 6
Coronet IIA, 9.5mm.; motor; super; resist.; v.g. con.; list £9 17 6 £8 17 6
Pathe Imp, 9.5mm.; resist.; super attach.; good con.; cost £5 10 0 £3 10 0

Bargains at Dollonds Stock Exchange Branch: I, COPTHALL CHAMBERS

ANGEL COURT, THROGMORTON ST., LONDON, E.C.2.
Telephone: METROPOLITAN 5351.

PROJECTORS

B. & H. Film (black), 16mm.; 200 watt; resist.; case; good con. £19 17 6
Kodascope Model B, 16mm.; resist.; case; ex. con. ... £18 10 0
Kodascope C, 16mm.; 1in. lens; 100 watt; resist.; good con. £5 15 0

CAMERAS

B. & H. Film-8 Sportster, 8mm.; f/2.5 lens; case; as new; list £34 15 6 £29 10 0
Siemens F, 16mm.; Dallmeyer f/1.9; speeds 18-64; as new; list £39 7 6 £29 17 6
Ditmar 8mm.; Cinor f/2.5; 2 speeds; as new; List £14 14 0 ... £11 11 0
Pathe Motocamera H; 9.5mm.; f/2.5; case; good con. ... £5 5 0
Pathe Motocamera-de-Luxe; 9.5mm.; Krauss f/2.7 lens; case; v.g. con. £5 5 0

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LONDON, S.W.3. Telephone: KENSINGTON 2052

PROJECTORS

Siemens Home, 16mm.; 250 watt; AC/DC 100 to 250 volts; cover; good con. ... £34 0 0
Bauer Pantalux, 16mm.; 3.5cm. Meyer f/1.6; 100 watt; motor; built-in resist.; metal cover; as new ... £12 15 0
Kodascope Model 8-35; 8mm.; 200 watt; 200 to 250 volts; good con. £7 10 0

Kodascope 8-50 R, 8mm.; 200 watt; 240 to 250 volts; case; as new; list £15 0 0 ... £10 0 0
Kodascope C, 16mm.; fan cooling; 300-watt; good con. ... £7 7 0
Keystone, 8mm.; A.8; 300-watt; good con.; list £16 15 0 ... £12 12 0

CAMERAS

Latest Victor Turret No. 4; 16mm.; speeds 8-64; Dallmeyer 1 in. Speed f/1.5; also 3in. Tele f/3.5; case; v.g. con.; list £51 14 0 ... £32 0 0
B. & H. Film 70 DA; 16mm.; Dallmeyer 1in. f/1.5 also 4in. f/4.5 also 6in. f/4.5; filters; case; good con.; list £113 18 6 ... £55 0 0

In stock at Pre-Tax prices at 43, COMMERCIAL ST., NEWPORT, MON.,
AMPROSOUND U.C. Projector £145 0 0; Pathe Super Vox £85 0 0

Bargains at Dollonds 281, OXFORD STREET

LONDON, W.1. Telephone: MAYFAIR 0859.

PROJECTORS

Kodascope EE, 16mm.; transformer; 300 watt; case; as new £16 16 0
Siemens H.8; 8mm.; 250 watt; reverse; stills; as new; List £36 10 0 £30 0 0

CAMERAS

Siemens C8, 8mm.; 16mm. double-run film; f/2.5 Glaukar; speeds 8-64; single picture; as new; list £37 10 0 ... £32 10 0
Cine-Kodak 8-20, 8mm.; f/3.5 lens; good con. ... £8 8 0

Bargains at Dollonds 12, GEORGE STREET,

CROYDON

Telephone: CROYDON 0781

PROJECTORS

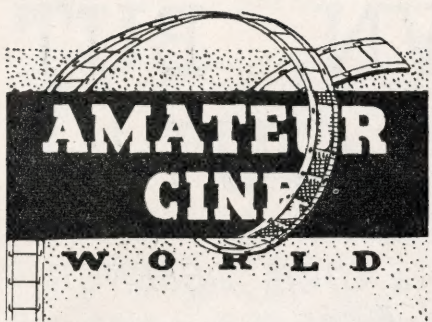
Siemens Home, 8mm.; 250 watt; good con.; list £36 0 0 ... £30 0 0
Agfa Movector C; 16mm.; 100 watt; case; good con.; cost £28 £12 10 0
Keystone D.62, 16mm.; 200-watt; resist.; good con. ... £6 6 0
Specto, 8mm.; 100-watt; A.C. Mains transformer; motor rewind; as new; list £15 15 0 ... £12 15 0
Ensign Silent Sixteen, 16mm.; 180-watt; good con. ... £8 15 0

CAMERAS

Cine-Kodak B, 16mm.; f/1.9 lens; case; good con. ... £11 10 0
Victor Turret No. 3, 16mm.; Dallmeyer f/1.9 lens; case; fair con. £15 17 0

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THE ONLY JOURNAL SOLELY
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CINEMATOGRAPHY

Vol. VII February, 1941 No. 11

(Published January 16th)

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Every effort is being made to secure that your copy of "Amateur Cine World" reaches you on time each month, but dislocation of transport due to air-raids is likely to cause occasional delays.

Should it arrive late, we would ask you to assist the newsagent by accepting your copy as usual. The Paper Control Order prevents him from returning unsold newspapers and periodicals and if a customer refuses to take his copy, the newsagent must bear the cost himself. Present conditions make the newsagent's work very difficult; he will appreciate your help and so shall we.

Gordon S. Malthouse
Editor

INVITE THEM HOME!

SINCE the war began we have published in almost every issue requests from readers now serving in the Forces or Civil Defence organisations, for the loan of instructional and entertainment films. There has been a marked demand for films on first aid. It is not to be expected that the amateur would be able to do much to satisfy it, though we have seen a few good efforts, in particular a 16mm. film by John Mantle, a "Ten Best" winner of a year or two back.

It is designed for first aid post personnel (not the general public) and shows in colour and monochrome what certain wounds caused by bombing look like, and how to deal with them. Mr. Mantle tells us that it has claimed several faints and a larger number of people who were able to walk out of the hall under their own steam; but its realism has had the great advantage of familiarising the personnel with unpleasant sights, so that when they have been faced with the real thing, they have been able to perform their duties without turning a hair.

But what of films to while away the waiting hours of these men and thousands like them? The response has been very slight. A few public-spirited readers have complied—but only a few. Is it that amateurs are a mean lot, holding fast to what they have got and unwilling to lend a helping hand? Definitely not. One cannot blame them for not parting, even though temporarily, with what in most cases are treasured personal possessions—almost, indeed, family heirlooms. Many, too, may feel (and rightly so) that their personal films will have no interest for those outside the family circle.

The reason *why*, however, does nothing to solve the problem *how*. But now comes along a correspondent with a most useful suggestion that we heartily commend to readers. It does not solve the problem of films for civil defence workers, but it is a definite step towards meeting the needs of the services. And it is one that you can take without any inconvenience to yourself.

The idea is simply that societies and lone workers should welcome members of H.M. Forces to club room or home, once or possibly twice a week, for an occasional chat on cine topics, perhaps a little experimental filming and a film show now and then. These brief returns to a pursuit which they found absorbing in peace time would certainly be welcomed by men who have little leisure and even less to do in it. Many a soldier who has lived in, say, London most of his life and is now stationed at a post in the Midlands, would be delighted to visit cine societies in the locality and see how they work. And if there is no society there, an evening spent in the congenial company of a lone worker might well prove the bright spot of the week.

Will, therefore, every club and individual willing to co-operate notify us, stating the day and time when they would be pleased to welcome cine guests? The information would then be published monthly in *Amateur Cine World*, so that, wherever he is stationed, the soldier would only have to consult the

magazine to find the address nearest to his billet. If he does not now have the opportunity of seeing A.C.W. as frequently as he would like, he has only to write to us for the information—but we can only be sure of being able to supply it if you will help. We have, of course, hundreds of names and addresses of cine enthusiasts, but we cannot communicate them to anyone without permission. So please drop us a line and help to make the scheme a success.

THE "TEN BEST"

We mentioned above, 'an occasional chat on cine topics.' It is safe to say that in any chat among enthusiasts, the subject of the *Amateur Cine World* Ten Best Films of the Year will sooner or later come up for discussion. And doubtless the question is now being asked: Is there to be a Ten Best this year?—although the absence of any news about it seems to imply an answer in the negative. We have deferred making any announcement until we were in a position to gauge not the number of probable entries (for we are, of course, already aware of the material there is to choose from) but the number of films which their makers hoped to submit but have been prevented from so doing because of the war.

Among the films sent in 1940 there are some very good productions, several of which would probably gain an award, but we also have to bear in mind the films which their producers had intended us to see but which, for various reasons, are unfinished. Since November last we have received letter after letter from readers deploring the fact that they had either to abandon their prospective entry or could only proceed with it at irregular times and could in no wise be sure that it could be completed by the end of the year. And then again, there are hundreds of amateurs, now in the Forces, who have no opportunity at all of making a film—unless you assist them to do so by co-operating in the scheme outlined above.

The Ten Best films are *representative* films. The Ten Best films of 1940 could not be representative; and so we have had very regretfully to withhold the awards for last year. We realise only too well that many readers will be disappointed (we are ourselves), particularly those who felt that they stood a good chance. But we feel that they would not care to win at the expense of others less fortunately placed than themselves—for that is what it virtually amounts to.

Please do not assume that this spells the end of the Ten Best competitions. We have no intention whatsoever of abandoning them; they fulfil too important a function in the cine movement for that to be considered for a moment. But until conditions are more stabilised we have no alternative but to hold the contest in abeyance. Let us hope that this year will see it flowering once again. Meanwhile, our review service still carries on, as it has done from our first number, and by the award of Leaders, still provides you with the means of gauging how your work compares with that of others.

THE EDITOR.

WAR EFFORT FILMING

The complete script is given in these pages. The production notes and drawings referred to in the text will be published next month. Meanwhile, you will find your time fully occupied in the making of the titles—and there are necessarily rather a lot of them. At first glance it may appear that there is, in many cases, only one shot to a title. This, however, is not so for the diagrams referred to are cartoons. Unfortunately, for the same reason that compels us to publish this feature in two parts (lack of space) we are unable to reproduce, as we had hoped, step-by-step drawings that can be filmed as they stand. But we have so contrived the sketches that they are very easily produced and require no artistic skill to execute. Indeed, it is mostly a matter of drawing lines.

WE have received many letters from readers asking how best they can apply their hobby to some useful end in connection with the National Effort. Some of our correspondents are already engaged in organising and giving shows to people in shelters, to bodies of troops and other organisations, but they feel that it should be possible to use their cameras as well as their projectors to some useful purpose.

Others, still keen to carry on with filming, are unable to find satisfaction in ordinary subjects—in fact, they feel a little bit guilty at shooting for purely pleasure purposes. We do not subscribe to this view, because we think that proper recreation as a relief from everyday problems is a most important means in these troublesome times of restoring the normal balance of the hobbyist and thus better equipping him for a resumption of his everyday activities.

However, we do recognise that not only are there many who have voiced a desire to employ their cameras usefully in the national interest, but also that many others of our readers and their friends would welcome an opportunity of such activity.

Sequences Made in Titler

The scripts that follow will concern points on which the general public requires to be educated, and they will be accompanied by full descriptions as to the methods of production. We are conscious that we have set ourselves no easy task, as the subjects are in many cases those which cannot be photographed directly in the normal way. So we have introduced sequences which may be made on the titler, with descriptions as to how the necessary cartoons may be prepared, even by those with very little drawing skill.

It is hoped that many of our readers will make these little films. They are long enough to interest an audience, and short enough to avoid occupying too great a time in making. In every district there is an A.R.P. Organisation and a Civil Defence Controller who will be glad to avail himself of the assistance provided by these films in training the public in methods of self protection. And apart from their value when completed, these films will provide many hours of fascinating occupation.

Main Title 1. DOWN BUT NOT OUT.
Photographed & Produced by A. Reeder.
Fade to

“DOWN, BUT NOT OUT”

A Script for a CIVIL DEFENCE Film

C.S.2. Warden, head and shoulders, speaking to audience :

S.T.3. WHEN BOMBS ARE FALLING IT IS SAFER NEAR THE GROUND.

C.S.4. Warden, still speaking

S.T.5. IF YOU HAVE NO OUTSIDE SHELTER, SLEEP DOWNSTAIRS IN YOUR HOUSE.

M.S.6. A bedroom, looking towards the door. Father, mother and other members of the family, with pillows, blankets, hot water bottles, toys and other paraphernalia proceed in procession out of the door. After last one has left, panoram camera round to discover bedframe entirely denuded of its soft furnishing, mattress, etc.

S.T.7. IN THE MOST PROTECTED PLACES.

M.S.8. One member of family preparing a bed in the cupboard under the stairs

S.T.9. NEAR THE GROUND

M.S.10. Somebody, quite fat, crawling into a bed made up beneath the dining room table. Business of bumping head, slight difficulty in getting into bed clothes, winding alarm clock, or any other mildly humorous business ; but do not overdo this. Have a candle or stand-lamp as an illuminant near the pillow end of bed.

C.S.11. Head and shoulders. Person settling down to contented sleep. His eyes close ; then his hand comes out slowly and extinguishes light.

Fade to

C.S.12. Head of Warden, seen in three

quarter front view, is speaking to him—says

S.T.13. BUT WARDEN, IT IS MUCH MORE CONVENIENT IN MY OWN BED. WHY SHOULD I GO TO SUCH TROUBLE TO SLEEP DOWNSTAIRS?

C.S.14. Warden and questioner, positions now reversed, with former facing towards audience. Speaks :

S.T.15. I WILL TELL YOU SOME OF THE REASONS WHY

Fade to

S.T.16. THE BLAST FROM AN EXPLODING BOMB RUSHES OUTWARDS IN ALL DIRECTIONS

Diag. 17. Bomb comes down into frame and, when it reaches the centre, explodes. (See Notes).

S.T.18. IF THE BOMB IS PARTLY BURIED A CONE OF BLAST IS CAUSED

Diag. 19. Bomb bursting to make crater. (See Notes).

S.T.20. BLAST AND FRAGMENTS WITHIN THE CONE SHATTER OBJECTS IN THEIR PATH

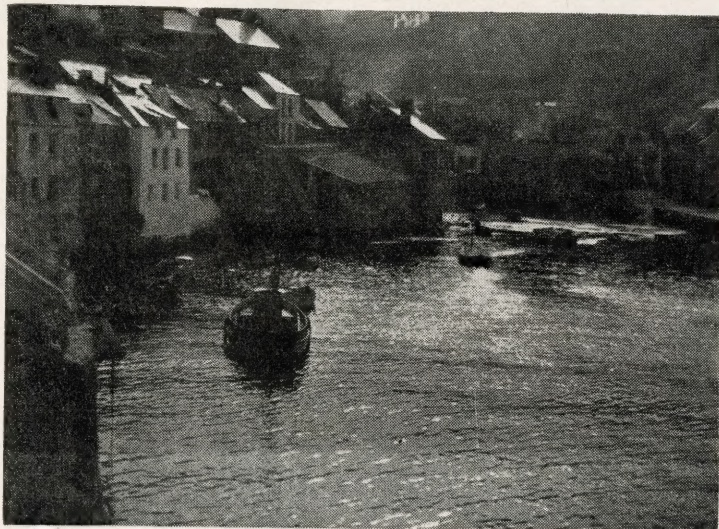
Diag. 21. Spreading blast cuts off the tops of upright posts. (See Notes).

S.T.22. THEN AIR RUSHES IN TO FILL THE VACUUM CREATED AT THE POINT OF EXPLOSION.

Diag. 23. Arrows converge on the centre of crater (See Notes).

S.T.24. THIS SUCTION CAUSES FURTHER DAMAGE.

Diag. 25. Arrows still converge on centre



The boat at centre left is an integral feature of the pattern of this shot, helping to strengthen and balance it. Without it, the waste of water would be unrelieved and the eye would lack a clearly defined focus of interest.

of crater. Posts bend inwards and fracture. (See Notes).

Long Fade to

S.T.26. BLAST WILL ATTACK TALL OBJECTS AND MISS SHORT ONES.

Diag. 27. Low shelter and house on opposite sides of explosion. Blast, travelling outwards, misses former but damages latter.

S.T.28. BLAST WRECKS UPPER ROOMS

Diag. 29. The end of a house is shown. Blast travels up and pushes wall above first floor into the house. There is a bed at the inner end of the wall. Debris falls near.

S.T.30. IF THE BOMB IS NEAR THE HOUSE, THE BOTTOM HALF OF THE WALL MAY ALSO BE SUCKED OUT

Diag. 30. Continuation of previous shot. The lower half of the wall bulges towards crater and collapses (See Notes).

S.T.31. THE UPPER FLOOR LOSES ITS SUPPORT AND ANYBODY UPSTAIRS MAY GET A FREE RIDE

Diag. 32. Continuation of previous shot. The first floor swings down on the unsupported side, and the debris and bed slide down towards the ground (See Notes).

M.S.33. Natural scene, showing person in night attire crawling lugubriously from a bed which is perched precariously on a pile of debris, and then looking upwards, out of the picture, towards the place from which the bed is supposed to have come.

Fade to

S.T.34. IF SHELLS, H.E. OR INCENDIARY BOMBS HIT THE HOUSE, THE TOP FLOOR GENERALLY SUFFERS MOST.

Diag. 35. Bomb comes down in curve, hits upper corner of house, and shatters upper half of house (See Notes).

Fade to

S.T.36. BE IT EVER SO HUMBLE THERE'S NO PLACE LIKE—THE BOTTOM FLOOR.

Diag. 37. Section of a normal house. Lines indicating upper part change to dotted lines, leaving bottom half solid.

S.T.38. CHOOSE A WELL PROTECTED PART

Diag. 39. Same shot as previously. The lines at the outer part of the ground floor become dotted, leaving a central section in solid lines.

S.T.40. YOUR HOUSE MAY COLLAPSE

Insert

41. Pictures from newspapers, showing houses with collapsed upper storeys.

S.T.42. BUT YOU CAN STILL TURN UP SMILING

M.S.43. Natural shot, Masses of bricks near camera are pushed aside to disclose the fat person of Scene No. 10 emerging from under the table through the debris, bringing with him in triumph the alarm clock (or the lamp or other object of this type). He grins broadly.

Fade to

C.S.44. The Warden, looking serious, speaking:

S.T.45. REMEMBER—IF YOU TAKE UNNECESSARY RISKS YOU ARE HELPING THE ENEMY.

C.S.46. The Warden still speaking. His expression changes to a smile as he continues talking.

S.T.47. SLEEP DOWNSTAIRS! IT IS SAFER

Long Fade

S.T.48. THE END.

NOTES ON THE SCRIPT

The film has been made a judicious mixture of ordinary filming and cartoon work.

The shots of the warden should be big close-ups, and somebody should be chosen for the part who gives an appearance of genial competence. The lighting can be fairly hard and, with the subject against a dark background, should suggest night-time.

The sequence at the beginning of the film (scenes 3 to 10 inclusive), together with scene No. 43 of the fat man, are the sugar

they themselves should be intensely serious about the job.

The result will be funnier that way. If you doubt this, persuade your actors to do the thing two ways, one with 'acting' and the other without, and get an unbiased person to compare and judge the two edited sequences. You can afford the stock as the sequence is so short.

The same remarks apply to the person crawling from the bed on the pile of debris. No exaggeration, please, but the clothes can be a little amusing.

The shots of the woman crawling from the



A set-up that immediately produces an amusing situation without any need for a sub-title. One can make a good guess at the character of the person who has just finished his meal. Economy of effect of this kind should always be sought for in film production.

which coats the propaganda pill. They should therefore be slightly humorous. Do not, however, obtain your humour by the 'funny' acting of the characters. They should in themselves be funny by reason of their appearance and incongruity of relationship. For example, the very large fat man can be preceded by a tiny woman, and so on. Their night gear should be as varied as possible, and they should carry a wide assortment of cushions, hot water bottles and other 'necessities' for comfort. But

bed, and of the fat man crawling from under the debris can easily be faked with the aid of a few bricks, if you cannot obtain permission to take them near a derelict house.

In the case of the woman, choose a place near a wall, tilt the bed up at an awkward angle with the aid of packing cases under the legs, garnish with bricks to taste, and then shoot from a low viewpoint. The shot of the man really only needs a few bricks piled in front of the table, and a fairly close viewpoint, to make the scene effective.

ARMY, EVACUEES SEE 600 FILMS A MONTH

The importance of the educational campaign undertaken by the British Film Institute at the request of the Board of Education during the spring and summer of 1940 to investigate the use which was being made of the film in the reception and neutral areas is stressed in its 7th Annual Report recently issued. The final Report and Recommendations are in the hands of the Board of Education and will shortly be published. The report discloses that some 600 films a month are sent out by the Institute for the instruction and entertainment of evacuees, the Services, refugees, etc.

A specially designed optical printer has been constructed for the Institute for copying old films, not made to modern day standards, on the type of film stock normally used today.

The most important discovery of the year is the only existing copy of the film record of Queen Victoria's Diamond Jubilee. With the addition of thirteen more early Chaplin films the Library now claims to have the

most complete collection in the world, for it contains forty-three of the first forty-eight produced. Other acquisitions were: "Dawn Patrol" and "Hollywood Review," produced in 1929; "Pleasure Garden," made in 1926, the first film which Alfred Hitchcock directed; and Will Barker's spectacular production, "Jane Shore," the British film, made in 1913, which some people say had such an effect on D. W. Griffiths and led him to make his "Birth of a Nation."

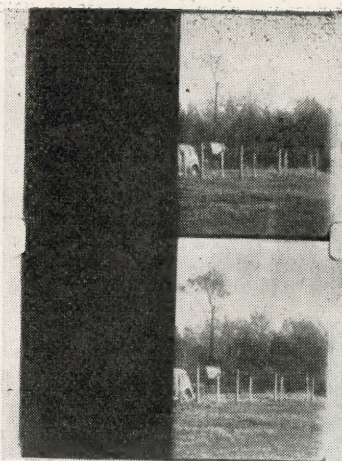
The Federation of Cinematograph Societies announces that the latest recruit is the Cine Section of the Oldham Photographic Society. Subscriptions became due in January, and it is hoped that as many clubs as possible will renew, to help keep things going. As an inducement, the subscription has been halved. Full details may be obtained from the Hon. Sec., G. Wain, 170, Dowson Road, Hyde, Cheshire.

Association of Ideas.—Ray Kellino, who filmed the fine exorcisms for "Convoy," is to photograph a fat bullfro; for inclusion in a Cavalcanti short on the life of Mussolini. The Duce is often referred to as the "Swollen Bullfrog of the Pontine Marshes."

SPLIT SCREEN

The first three articles in this series, which show how basic professional film tricks can be duplicated by the amateur, described the technique of double-exposure (November, 1940), back projection (Dec.) and travelling matte (Jan. 1941). The next article deals with the Dunning process.

By **GEORGE PELLINORE**



(1)



(3)

THE trick process known as "split screen" is probably the simplest of all trick processes to perform. It is also capable of producing both startling and amusing results, and consequently should prove popular among amateurs. It is the process that is generally used to make one actor appear in more than one role in any one scene. In the good old days of silent pictures it is alleged that there was, at one time, a form of mild rivalry among the studios as to which could make one actor appear in the greatest number of parts simultaneously. It is said that one studio reached a total of five, using the split screen process—a total only exceeded, to the best of my knowledge, by Hugh Herbert in the more recent "La Conga Nights," in which he appeared in six parts simultaneously, the trick being performed by an ingenious combination of split screen and back-projection.

The split screen process is also used for producing comic effects, such as making a very fat man hide behind a very thin lamp-post, or to make an impossible number of people get into a very small car. It can also be used for combining real full size and model sets—a ruse which has been described very fully by Mr. Gauld in a recent series of articles in *Amateur Cine World*. Many of the tricks in the "Topper" pictures were done by split screen, and an ingenious use of the process was in the early Fairbanks' picture, "The Thief of Baghdad." In this picture a man was wearing a cloak of invisibility which did not quite reach to his feet, which consequently were visible. It was done by merely splitting horizontally just above the actor's feet.

Simple Masking Process

Let us now get down to the method itself. It is really a simple masking process, and in this respect is a simplified version of the "travelling matte" process described last month. But as the masks do not have to move, they need not be made of film, but can be fitted to the camera or printer. To illustrate how the process is carried out, let us take our example of the fat man hiding behind a thin lamp-post.

The first essential is a very steady tripod for the camera. Then it is highly desirable to be able to set up the shot by viewing directly through the camera lens—not through a viewfinder which may be an inch or two away from it. Very few substandard



(2)

(1) Half split screen shot. (2) Split screen. Note that no join shows even in the foreground, where there is no pole to hide it. (3) One actor playing two parts. Accurate timing is essential.

cameras are fitted with a through-the-lens finder, and this is therefore something of a problem. Mr. Gauld has solved the difficulty by means of a wooden framework which he calls "the stage." However, for those who want to make just one or two shots, or who want to make some preliminary trials before going to the trouble and expense of constructing this piece of apparatus, it is generally possible to stick a small piece of matt film in the camera gate temporarily with the help of a small lump of plasticine, and line up the shot on this, using a magnifying glass if necessary. If the camera is on a heavy tripod, it should be possible to remove the matt film and thread the camera without disturbing the set-up.

Constructing the Matte-Box

One other essential is a mask-holder or "matte-box." This again is provided for on Mr. Gauld's "stage." But it should not be difficult to construct from cardboard or wood or metal something resembling an overgrown lens-hood which can be fixed firmly to the camera or lens. Probably the simplest fitting is to fix the hood to a small piece of plywood which can be firmly clamped between the camera and the tripod head. This hood, which should be some five or six inches long, should be fitted with a slot or slide at the front end, capable of holding small pieces of black card which act as masks over part of the picture area.

Now let us return to our shot of the man and the lamp-post. The camera is set up pointing down the street with the lamp-post dividing the picture vertically into two parts.

A piece of black card is then put into the matte-box and has the effect of masking off all the picture area to the right (say) of the lamp-post. This can be done, as previously described, by looking at a piece of matte film in the gate while inserting the card. The card can be moved about till its edge exactly coincides with the post. The edge of the card will, of course, be grossly out of focus, but this is an advantage as it helps to hide the join of the two parts of the picture.

Having set up the camera in this way, we thread it, and run off some film of our fat man walking down the street and turning off behind the lamp-post—into, of course, the masked part of the picture area. The camera lens is then capped, and *without the camera being moved*, the film is rewound into the feed spool or feed side of the magazine. A few expensive cameras have a rewind fitted, but for those that have not, rewinding must be done in a dark room or loading bag.

Avoiding Fogging

The best thing to do is to notch the edge of the film before and after shooting the first part of the scene, and the rewinding can then be done by feel. In the case of a magazine-loading camera, only a few inches of film will be wasted when the camera is opened for rewinding. But in the case of a spool-loading camera, probably several turns on each spool will be fogged. Consequently, if you are using a spool-loading camera, run off a couple of feet after notching but before shooting the scene, and another couple of feet at the end of the scene. Then the scene itself will be safely wound on to the spool at both ends, and no fogging should take place.

Needless to say, if you are doing this it is wise to use a make of film with a very dense anti-halo backing, as this reduces the amount of film fogged when a spool is brought into daylight. Rewinding must generally be carried out by hand in a dark-room, but if you are using a Gevaert Link Charger for 9.5mm. film, the rewinding can be done in the camera by turning the charger upside down.

Let us now assume that we have shot the first part of our scene and have rewound the film. We then uncapped the lens. (Of course, the lens need only be capped if the rewinding is done in the camera). We then mask the other part of the picture. To ensure that the dividing line is not in any way moved for the second mask, it is advisable to insert the second piece of black card before removing the first. By making the edges of the two

cards touch, we can be confident that the dividing line remains in the same place. We now shoot the second half of the scene, which consists simply of the empty street. When such a scene is developed, the fat man will appear to walk behind the lamp-post and completely disappear.

All this is quite simple, but as usual there are a few snags. The first is lighting. If you are shooting the scene by sunlight, you must not spend too long wrestling with the rewinding in a dark room. For if you do, by the time you come to shooting part two of the scene, the sun will have moved round, and the shadows in the two halves will fall in different directions! Again, if the sun is shining for part one, and then goes in and obstinately refuses to come out again, you can wait for a bit, but not too long. If it still does not come out, you can throw the shot away and start again, for it is no use shooting one half by sunlight and the other without sun—the dividing line will at once become painfully obvious! If you are shooting indoors by artificial light, these troubles do not arise. But take care to light your *whole* set before shooting, not just one half, and take great care to move neither lamp nor camera between the two halves of the shot.

Timing

Another snag is our old friend, timing. This crops up more particularly in scenes in which one actor is playing two or more parts. The writer did a shot once of someone lighting a cigarette from himself (illustrated here). Not only did the match and the cigarette have to be held up to the same point in space, but they had to be held up at the same time in *filmic* but not *real* time. On the first attempt, an error was made in timing, with the amusing result that the cigarette (which was actually lighted by someone else standing in the masked portion of the scene) burst into spontaneous flame!

The best thing to do is to time all actions, from the moment the camera is switched on, either with a stop watch or by counting turns of the handle or any knob that may revolve when the camera is running. Then by counting seconds aloud during the second part of the scene, or shouting verbal instructions, the actor can make his actions match those he performed during the first part of the scene.

Exact Matching of Action

It may be added here that the splitting of the scene can equally well be carried out in the printer, if desired. Each part of the scene can be taken separately on separate lengths of (negative) film, without any masking at all, suitable masks can be inserted in the printer gate, and the positive double printed. This process has its advantages where very accurate timing—such as when a man shakes hands with himself—is essential. By shooting the two halves of the scene separately, one can be pulled up or down relative to the other, until the actions exactly match.

A split screen shot, if carefully carried out, should show no join where the two parts meet. But nevertheless, if there is some architectural feature, such as the corner of a wall, a roof gutter, a door, or a lamp-post which can be used to disguise still further the join, obviously it should be made use of. Joins on rippling water very rarely show.

(Continued at foot of next col.)

Weird Water Shots

The third and concluding article in the series. The first, published in the Dec. (1940) issue described the topsy-turvy conditions one meets with in submarine photography. In last month's article instructions were given for the construction of an under-water periscope.

By
ALAN KOBOLD

A FASCINATING aspect of submarine photography is that of tank work which has the advantage that it may be carried out indoors during winter evenings. It may be tackled from one of two points of view. Either we use the tank to take underwater subjects because it may be impossible or inconvenient to take them in their natural surroundings, and we set out to deceive our audience from the start; or, we may frankly photograph tank subjects and make a film of aquarium life. It is largely a matter of backgrounds and lighting; the same tank may be used for both types of film.

Deliberate faking calls for backgrounds and lighting which approximate as closely as possible to the actual conditions we should find, for example, in a pond. We should strive to secure results similar to those we should obtain by using the under-water periscope described in the previous article. Painted backcloths will be required and model settings, and we shall have to stress the top lighting, merely suggesting the diffused light which will illuminate the background in the way we have found it to exist in natural conditions.

Aquarium subjects, as such, call for the choice of the best possible arrangement of lighting to give good photographic results, irrespective of its being similar to natural conditions or otherwise.

The size of our tank will be determined by the angle of view of the camera. If it is assumed that most of our work can be carried

In the documentary film, "Men of the Lightship," occurred a split screen shot, in which in the foreground was real sea and a real boat full of men, while further off was a model shot of a sinking lightship. The join was in the middle of rippling and wavy sea, and excellent matching of the lighting of the two scenes disguised the join still further.

Before closing this article it may be mentioned that the Cine Kodak Special has a set of special masks of its own, which are placed *behind* the lens, which can be used for split screen work. They save a lot of trouble, but splits can only be made along limited lines in the picture area for which masks have been provided. By having the masks in *front* of the lens, splits can be made equally easily anywhere.

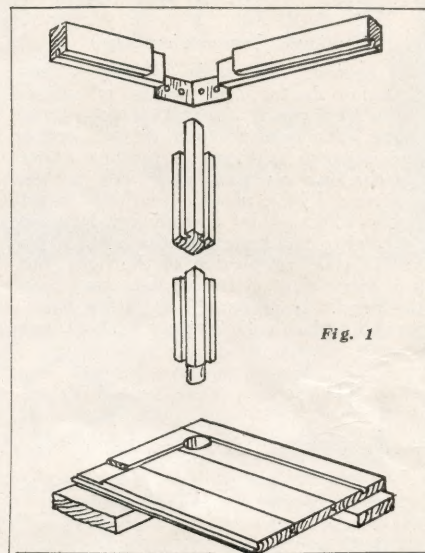


Fig. 1

out at a distance of four or five feet, the tank need not be larger than 3ft. long by 1ft. 6in. wide by 2ft. 3in. deep. For ultra close-up work it will be found convenient to use a telephoto lens.

The base is made up from $\frac{7}{8}$ " T. & G. floorboarding, the joints being made good with red lead. Corner posts and the top railing may be made up in material one and a half inches square. The general construction is shown in Fig. 1. It will be less troublesome if the rebates are machine-cut in the joiner's shop, although those in the base will have to be cut by hand.

It will be noted that the rebate across the end of the base is formed by cutting a step across the boards and making up with a strip of wood glued and tacked down. Owing to the short projection at the end outside the rebate, if this were cut across the grain in the usual way, pieces would be liable to chip out and the rebate would have little strength. Metal corner straps are used to strengthen the joints at the corners of the top rails.

Making Tank Watertight

The glass used is about a quarter of an inch thick. The front panel must be of plate glass, but ordinary glass will suffice for the back panel and ends. A little distortion of the backgrounds will be of no consequence. Some trouble may be experienced in getting a watertight job. If the glass is a good fit in the rebates and well dosed with red lead before fixing, the joints should be all right. Three coats of a good quality lead paint will complete the tank; the paint should be allowed to run over the edges of the glass about a quarter of an inch all round as an added precaution against leakage.

A typical set-up for a fake is shown in Fig. 2. A suitable background is painted in water colours on drawing paper. Hard lines should be avoided. A "muzzy" effect is better, suggesting depth and distance. This scene may be illuminated by a diffused light

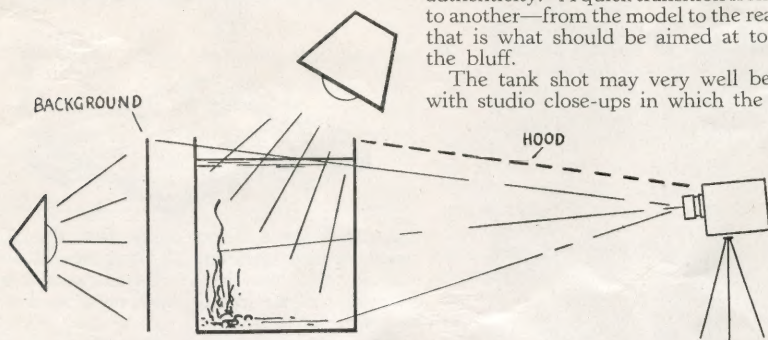
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TANK SHOTS

(Continued from previous page)

placed behind. The main lighting is concentrated on the top, and, to avoid reflections from the front panel, a hood of black material must be hung from the tank to the camera.

This form of lighting may produce rather black shadows on the under side of the subject, but I have usually been able to get over the difficulty by spreading a layer of silver sand on the bottom of the tank. This reflects a good proportion of the light, but if it is insufficient, a frontal light may have to be added. In practice, I try a few variations and make "stills" before I shoot any



film, making full notes regarding the distance and position of the lamps. In this way I am able to see which form of lighting is most effective, and at the same time an unnecessary waste of valuable film is avoided.

The lighting of true aquarium subjects varies to such an extent that it is difficult to give any definite rules. The set-up shown in Fig. 3 was used to take a jelly fish; in this case the oblique lighting against a dark background produced satisfactory results. The back and one side of the tank were blacked out. A strong top light was used, rather behind the subject to attain a slight degree of back lighting, and a low angle spot, placed to one side, was found to improve the modelling. Trouble may be experienced with unwanted reflections, and black cloth drapes may have to be called into play. The hood to the camera is nearly always essential. If it is forgotten, the film may be ruined by the ghostly appearance of the operator and his camera reflected in the front pane of plate glass.

Only One Method

Reverting to fakes, the use of a tank is only justified if there is no other simple way of attaining the same result. For example, if a model submarine is to be destroyed by a depth charge, the upward rush of the imprisoned air is required if the result is to be at all convincing. There is no other way of obtaining this effect save by the use of a tank. In a similar way, if we have a mind to shoot an exciting deep sea drama of sunken treasure and all the rest of it, we need the tank to show the bubbles rising from the escape valve in the diver's helmet.

Divers make excellent puppets. They are only just recognisable as human beings and their movements under water are slow and cumbersome, so that if our puppets worked by strings from the top are a trifle stodgy in

their actions, they will look real enough. The air tubes must be real. A steady trickle of air must be blown down and arranged to leak out at a point on the top of the model diver's helmet.

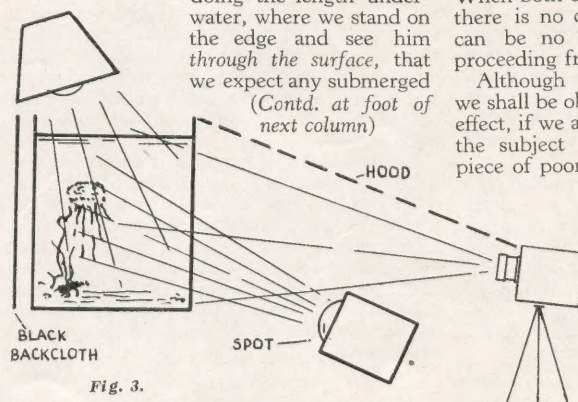
Now and again we may make use of the tank to supply surface subjects; the degree of realism obtainable depends very largely on the skill with which the models and miniature backgrounds are made up. The secret of success in all realistic model and faked photography is variety. No one scene should be held on the screen long enough for the audience to have any doubts as to its authenticity. A quick transition from one fake to another—from the model to the real thing—that is what should be aimed at to keep up the bluff.

The tank shot may very well be intercut with studio close-ups in which the necessity

for including bubbles does not arise. A black backcloth or a backdrop may be painted up to suggest in a vague and hazy sort of way a vista of sea bottom. In front of this, close-ups of our diver, clad in a "property" helmet, and portraying the emotion demanded by our plot may be taken. It may be possible, with the black backcloth, to superimpose a watery effect, including the troublesome bubbles, by double exposure. But there is another simple way of suggesting that the action takes place beneath the sea.

It is one of the very curious traits of human beings that we often have a preconceived idea as to what a given object should look like. Unless we see it like that, we just "Don't believe it." Our experiments with the periscope will have demonstrated the fact that once the camera "eye" is under the surface, apart from the difference in movement, due to the denser medium, an object appears as clearly as it does out on dry land. Yet we have become so accustomed, perhaps at the swimming baths, to watching swimmers doing the length underwater, where we stand on the edge and see him through the surface, that we expect any submerged

(Contd. at foot of next column)



PHYSICAL CULTURE FILMS

THERE comes a time in the cine progress of most amateurs of a few years' standing when they feel the urge to forsake—temporarily, at any rate—family, holiday films and the like for themes of a more 'serious' purpose.

Those who wish to use their cine experience in the national effort are already catered for in this issue. Those who prefer a subject having no connection with war might well consider making a short film to illustrate some aspect of athletics or physical culture. There is an insatiable demand for films of this type among schools and adult education bodies, as a recent report on educational films discloses.

One useful little film which we saw recently (it was made by a reader) illustrated certain of the throws in ju-jitsu, each throw being repeated twice, and sometimes in slow motion. But slow motion at 64 f.p.s. is not always slow enough to make its use for certain phases of swift movement worth the cost.

There is almost certain to be an organisation in your district who would be glad to co-operate with you and put you in touch with an instructor to take part in your film; but should you be unable to obtain practical assistance of this kind, there are hundreds of books on athletics and physical culture, published at a few shillings each, that will prove useful.

Repetition in a film of this sort is not a mark of bad technique. The need for painstaking clarity of expression must override all other considerations.

Boxing, wrestling, weight-lifting, physical development . . . the choice is almost unlimited; and there is the added advantage that many subjects can be filmed indoors, or partially so, at any rate. For indoor subjects it is advisable to select activities in which the exponent does not have to move about much—unless, of course, you are well provided with Photofloods. One such subject is weight-lifting.

If you contemplate embarking on any of these or allied themes, we shall be pleased to put you in touch with an authority on the sport selected.

object to have the same "wiggly" appearance. The effect is due entirely to the varying refraction caused by the ripples on the surface. When both object and camera are submersed, there is no change of medium and therefore can be no refraction of the light rays proceeding from the object to the camera.

Although it is theoretically quite wrong, we shall be obliged to reproduce the "wiggly" effect, if we are to convince our audience that the subject is underwater. To do this, a piece of poor quality but clear window glass

about ten inches long and two inches wide will be required. If, while we are shooting the close-up, this glass is drawn slowly backwards and forwards across the lens, the imperfections in the surface of the glass will produce the desired result. Try it out and you will be deceived yourself!

FAMOUS LIBRARY FILMS

No. 3

"THE LOST WORLD"

BY HAY BULLEID MA

"THE LOST WORLD," Sir Arthur Conan Doyle's famous adventure story, was first published in 1912: but not until 1924 was a film of this excellent material planned, probably on account of the unique technical problems involved. First National then decided to make it their spectacle film of the year, and exceptional care was taken to ensure accuracy in the prehistoric monsters depicted. It was the fashion at this period for the major companies to knock off one or two super-spectacles each year; First National's previous one had been *The Sea Hawk* by Frank Lloyd, with Milton Sills and Wallace Beery, and Famous-Lasky had replied with *The Ten Commandments* by Cecil B. De Mille.

When a film is based on a famous book, there are always lengthy arguments as to the efficiency of the adaptation: the book lovers cry out that this or that character has been omitted, changed, or added; but those who understand film form will gently try to point out that condensation is essential, that superfluous characters cause confusion, that action has to be devised to express what the novelist expressed in words, and that sometimes a new character has to be created to act as a link or even as a central support in the narrative. It so happens that *The Lost World* is an excellent example of an essentially faithful adaptation in which, nevertheless, a new central character has been created—in the person of Paula White, daughter of the explorer.

The book can be borrowed from any library so easily that space will not here be wasted comparing the story with the film treatment; it will suffice to point out the adaptor's ingenuity in showing the discovery of Maple White's remains on the Plateau; in cutting out the revengeful half-breed motif and instead letting a brontosaurus destroy the tree-bridge; in removing the whole affair of the Indians; and in taking the brontosaurus back to London instead of the pterodactyl, so that a more effective climax was ensured.

It must finally be explained that the version available is condensed; the part of Gladys is completely removed, in addition to several minor episodes throughout the narrative. It was Gladys who spurred Malone to ask for a dangerous job, and who, on the expedition's return, was found to have married an ultra tame solicitor's clerk. For the purpose of the present analysis, the treatment of the available version will be considered...

In the office of the "London Record Journal," Professor Challenger's homicidal tendencies towards reporters are being discussed; and when Ed Malone demands a dangerous assignment he is told off to cover the Professor's lecture that night (reporters expressly barred). He gets in on the pass of Sir John Roxton, famous sportsman. At the lecture Challenger demands that a party go with him to see

the prehistoric monsters which, he claims, still exist in South America. Sir John agrees to go, so does the renowned Professor Summerlee, and Malone; but on admitting his occupation Malone is chased out by Challenger, whom he follows home. He breaks into Challenger's house and is ejected after a terrific fight. He eventually gets a hearing on explaining his friendship with Sir John.

Challenger shows him the diary of the explorer, Maple White and introduces Paula White. Sir John calls, and the expedition is discussed; Mrs. Challenger accuses her husband of letting his temper hinder his purpose of raising funds; Malone suggests that his paper will do the financing in return for exclusive rights. They disperse to get busy, and Sir John seizes an opportunity to protest his affection for Paula...

Along Secret Rivers

Newspaper headlines tell of the expedition's progress towards the Lost World, till they leave the outposts of civilization and venture along secret rivers. They come at last to the Plateau, rising with sheer, precipitous cliffs from the plains. In camp at the base, Malone types his log in letter form. A sinister ape-man dislodges a huge boulder which crashes down, just by the camp. The travellers are on their feet in alarm; then suddenly, from over the Plateau, slowly flies the mammoth shape of a pterodactyl. It circles, then alights on the pinnacle and devours a small creature it has caught. Challenger is filled with delight and triumph.

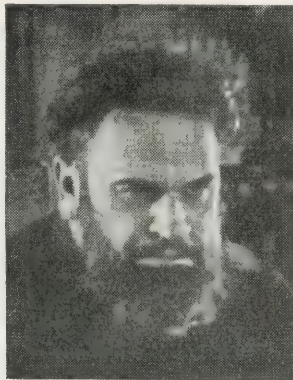
Next morning finds the party at the top of the pinnacle, felling the tree which will bridge the chasm and give access to the Plateau. They cross, but Paula's pet monkey runs back, frightened by the sight of a brontosaurus; this mighty beast proceeds clumsily to dislodge the tree which falls down the chasm; and the travellers are trapped on the Plateau. Night falls; camp fires are lit; the lack of any trace of Maple White saddens Paula; a terrific fight between two monsters follows; then one fearsome creature attacks the

camp but is routed by a flaming torch thrown by Malone. The apeman also ventures near, but a shot in the arm sends him off. Meanwhile, in camp below are Challenger's man Austin, Zambo the servant, and Paula's monkey; they have the idea of making a rope-ladder from their hammocks.

Challenger & Co. find some caves in the Plateau; and Challenger invents a catapult affair, capable of "denting a dinosaur."

Sir John finds Maple White's remains in a cave; he also finds an outlet in the side of the cliff, and attracts the attention of Austin and Zambo with a shot: they are making the rope-ladder, and expect Paula's monkey to carry it up the cliff. Paula and Malone find they have fallen in love; and tell Sir John, who is quietly resigned; and he sends Malone off and breaks the news of her father's death.

(Continued on next page)



Left: Lloyd Hughes as Edward Malone; centre, Wallace Beery as Professor Challenger; right, Bessie Love as Paula. These, and the stills on the following two pages, were made from his copy of the film by a reader, Mr. Eric J. Sparks, who has given valuable assistance in the research work necessary to obtain certain data for the "Famous Library Films" series.

A TRICK

(Continued from previous page)

Production First National Pictures, Burbank, U.S.A. 1924-5
Trade Review March 2nd, 1925.
Length 9,209 feet
Directed by Harry O. Hoyt
Photography Arthur Edson, Fred Jackman and Homer Scott.

Scenario Marion Fairfax
Technical Director Willis H. O'Brien.

CAST

Paula White Miss Bessie Love
 Sir John Roxton Mr. Lewis Stone
 Professor Challenger Mr. Wallace Beery
 Ed Malone Mr. Lloyd Hughes
 Gladys Hungerford Miss Alma Bennett
 Professor Summerlee Mr. Arthur Hoyt
 Mrs. Challenger Miss Margaret McWade
 Ape-man Mr. Bull Montana
 Austin Mr. Finch Smiles
 Zambo Mr. Jules Cowles
 Colin McArdle Mr. George Bunney
 Major Hibbard Mr. Charles Wellsley
 Jocko By himself

Sub-standard availability: Kodak Library, 5 reels 16mm. or 5 reels 8mm., equal to approximately 5,000 feet of 35mm.

The learned professors are delightedly trailing a brontosaurus, observing its habits, when it meets an enemy and another fight occurs, ending with the brontosaurus falling off the Plateau into the muddy swamp below. Then a volcanic eruption starts, and the Plateau is swept by fire, and Paula and Sir John anxiously await, in the caves, the return of Malone and the professors. The fires die down at dawn, the three are safe, and from below the monkey is sent up, carrying the rope-ladder. At last he reaches the cave, and the ladder is secured, and one by one the travellers descend, watched evilly by the ape-man.

Malone is last down, and when he is half way, the ape-man gets to the ladder and begins hauling up. A bullet from Sir John saves Malone, who reaches the plain below in safety. The party is then met by some members of a Brazilian Geodetic Survey, who had been attracted by the eruption on the Plateau. They resolve on attempting to take with them the brontosaurus, who lies imprisoned in the mud nearby.

Back in London Challenger is addressing a still-sceptical audience when he learns that the brontosaurus escaped during disembarkation. The streets are in an uproar as the huge beast blunders around, knocking down a house and a monument and finally straying on to Tower Bridge, when the North bascule collapses and he is thrown into the river. Paula and Malone drive off—Challenger sits sadly on a parapet, triumphantly vindicated but bemoaning the loss of his brontosaurus.

Typically American Film Construction

Consideration of this treatment-synopsis will at once impress the reader with its typically American film construction: rather slow opening; development of main narrative kept at sustained pitch of interest and excitement with several high-spots; and hectic climax followed by brief rounding-off of the romantic angle. *The Lost World* is essentially a super adventure story, and all concerned in the production showed exceptionally good taste in the avoidance of lurid sensationalism. The following extracts from the trade review, in "The Bioscope" of 5/3/1925, are of interest...

"Despite its boldly imaginative character, the story is made as convincing as possible by the soberly restrained style in which it is narrated and the numberless realistic details... It was a mistake to introduce the Tarzanesque man-ape played by Bull Montana who is too palpably a human being. In all other respects, however, the atmosphere of these most difficult episodes is as convincing as it is weird and thrilling.

"The whole production is, of course, primarily a triumph of studio-craft and it is probable that chief honours for its success should be awarded to Willis H. O'Brien, the research and technical director. The prehistoric monsters (which are the leading feature, if not the *raison-d'être* of the production) are marvels of ingenuity, both in design and in the method of animation...

"Quite the outstanding performance is that of Wallace Beery as the formidable bearded professor-explorer... The scenes in London... are for the most part cleverly done... The electrical

advertisement of the 'Sea Hawk' on the facade of the London Pavilion might, however, have been omitted."

It is amusing to note "The Bioscope's" frown at this nonchalantly introduced advertisement of *The Sea Hawk* which was also, of course, a First National Picture.

The lead titles are imposing, set on a background of the Plateau. The players' names are prefixed with "Mr." or "Miss," a practice which was common in 1919 but rare later. The action starts in the newspaper office where, as in the book, Challenger is indirectly introduced in conversation. Malone, asking for a dangerous job, knocks over an ink-bottle, mops ink with his handkerchief, retreats in confusion, trips on a banana-skin, crashes into the chief's office, and gets asked if he has been interviewing Challenger. Thus is Challenger impressed on the audience, but at the expense of rather inept by-play, out of keeping with Malone's character. The sequence is handled in the characteristic mid-shot-cum-semi-close-up routine, and is printed on amber stock, the conventional and appropriate tint for such scenes.

Expressive Introduction

In a huge interior at the Zoological Hall, Sir John is introduced standing beside a reconstructed brontosaurus. Crowds, in spacious long-shot, are shown trickling up into the lecture-room while in lengthy dialogue-titles Malone and Sir John discuss the possibilities of Challenger's claims. They proceed to the lecture: *fade-out*. *Fade-in* L.S. The lecture-room, facing the platform.

C-M.S. One man on the platform, speaking.

C-M.S. Malone and Sir John, who says...

TITLE "That's Professor Summerlee, the eminent coleopterist."

C-M.S. (as above) Summerlee continues speaking...

TITLE (introducing, with reserves, Challenger)

L.S. Audience reaction: students cheer and shout.

C-M.S. Challenger looks at his audience.

Thus is Challenger introduced., Frequent shots of well-directed audience reaction are inter-cut with his remarks: he gets his committee of Sir John and Summerlee, but Malone...

C-M.S. stammers...

TITLE "I—I'm a—a—er—a reporter, sir. London Record Journal."

M-L.S. Challenger charges off the platform, and...

L.S. ...chases Malone down the gangway...

L.S. (exterior, night, fog) Malone sprints out, away round corner: Challenger appears, followed by crowd, cannot see Malone...

This is good, slick cutting, particularly from title to mid-long-shot of Challenger's enraged reaction. Challenger proceeds home by



Although only a model, this prehistoric beast in its lost world is strikingly realistic, and the animation most convincing.

Next month: "VAUDEVILLE," one of the finest films extant. Films already discussed in this series are: "The White Hell of Pitz Palu" (Dec., 1940) and "Metropolis" (Jan).

FILM CLASSIC

taxi, Malone having climbed on behind. Arrived home, Malone watches Challenger enter his front door in a very nicely lit shot of the studio re-constructed Kensington house : as the door opens, light from the hall streams brightly out ; depth and perspective are superbly achieved.

Malone climbs in at the window ; Challenger flings him out ; policeman and passers-by collect ; Malone takes the blame, explains friendship with Sir John, and they enter the house. Amber stock continues throughout. The fog, indispensable in Hollywood-conceived London night exteriors, is excellently done (probably by means of the evil-smelling smoke so happily produced by the props. for these occasions except for the big long shot which appears to be a gauze shot).

The Director Errs . . .

The waist-less fashion of 1925 detracts from the effectiveness of Bessie Love's first appearance, as Paula White : she is shown in close-mid-shot at the door, then in long-shot she walks into the room for introduction to Malone. After the discussion, relieved by inserted detail close-ups of drawings in Maple White's log book which give a pleasant fore-taste of thrills to come, the party disperse, Sir John lingering for a sentimental word with Paula who reacts with the stock gesture of inclining her head to one side and smiling ever so slightly. She then holds her father's log book over her heart, and stands looking into the distance. Slow fade-out.

These are not the actions of a trained secretary and experienced explorer, and the director has erred in allowing a wave of sentimentality to flow across his picture at this point. However, he quickly returns to business by fading-in on a close-up of the Record-Journal headline quoting the position of the party : and at once we join them, in a journey up some tributary of the Amazon, through tangled foliage wherein lurk sloths, pumas, snakes and others, shown in close-ups intercut so that convincing realism is established.



The brontosaurus, brought to London, escapes and causes havoc in the streets. Finally it flounders to death in the Thames, and on a shot of Challenger watching it, the film closes. It is a tribute to the artistry and technique of the film that one actually feels a pang of regret at the monster's passing.

Fading-out on the river journey, we fade-in on a long shot of the Plateau and mix to long shot of camp pitched under the huge cliffs. Position is explained by a detail shot of the letter Malone is typing to his chief. A lull of comedy is provided by two spectacle bears, watched by Sir John and Paula : then, unexpectedly and heightened in effect by contrast, we see a sinister ape-man on the cliffs : he prepares to dislodge a huge boulder on to the party below, who are discussing how, next day, they will climb the pinnacle at the end of the Plateau and make a bridge across by felling the second tree—the stump of the first, felled by Maple White, is pointed out. Thus is interest excited and maintained, the stump proving the accuracy of Challenger's claims.

Then the boulder crashes down : momentary confusion reigns : then all eyes turn to the Plateau and pinnacle . . . and in long shot a huge bird flies, circles, perches on the pinnacle : beside its mammoth size the tree seems a mere sapling. Challenger is transformed with interest and excitement.

Next morning, the tree-felling is shown in a vast long-shot from the camp below, where Austin and Zambo watch. Then cut to mid-long shot up on the pinnacle : the tree starts falling. Cut (on action ; unexpected but really excellent) to the continuation of the fall taken from the camp : and there is the bridge. Taking their cue from the book (Chapter 9) which reads :

Summerlee was the second . . . I came next, and tried hard not to look down into the horrible gulf over which I was passing



An amazing fight which is one of the highspots of the film (see this page). Watching it, one forgets that one is looking at inanimate models.

the adaptors dramatized the crossing thus : (Malone and Challenger have crossed and there is a rope over, held each end).

M.S. Paula starts across . . .

L.S. (from camp, below). She proceeds, slowly . . .

C-M.S. The ape-man is watching . . .

L.S. (as above) Paula proceeds, hesitates near the centre . . .

M.S. (high angle) her eyes flicker downwards : she sways . . .

C.S. (low angle) Sir John indicates she must look upwards.

M.S. (high angle) She still wavers . . .

C.S. Malone frantically shouts : 'Look upwards.'

L.S. (from camp, below). She gets over . . .

The excellent arrangement of this sequence speaks for itself. Particularly admirable are the matching of shots taken from such enormously separated view-points, and the acting of Bessie Love, who manages to look as if she really had an attack of vertigo. Then again comes comedy relief as Jocko, the monkey, runs back on seeing the brontosaurus, who dislodges the tree. Throughout this sequence and what follows, complex double-exposures, animation, scale effects and models are continually on the screen, and the best praise for their remarkable accomplishment is to point out how unnoticeable they are.

Clever Superimposition

Frequently the explorers are shown in the same picture as one or more of the prehistoric monsters : also, moving clouds, foliage, or water are in most cases to be seen, indicating superimposition. From the monsters, the "harmless-unless-he-steps-on-us" brontosaurus and the "vicious pest" allosaurus are singled out as the hero and villain respectively.

At night an allosaurus attacks the camp in a thrilling sequence of crisp action, the monster appearing with astonishing realism. The ape-man hovers menacingly near and is shot in the arm : he is later shown, in a curiously well-composed mid-shot, bathing the wound.

In the caves, Sir John finds a skeleton, and a watch bearing the initials M.W.—shown in detail close-up as he rubs them clean. Opening the back, he exposes a miniature of Paula ; a nice touch. In another part of the caves, Paula and Malone are together . . . and thus, true to type, Lewis Stone finds them and so silently renounces with a quiet smile his own love of Paula. This sequence is sensitively handled. So is the next cave sequence when, Malone having gone after the professors, Sir John shows Paula the watch : photographed in harsh relief, Paula is pathetically drawn with sorrow and Sir John stands, comforting, with her. Then comes the amazing brontosaurus-allosaurus fight, ending with the former crashing off the Plateau into the muddy swamp of the plain.

(Continued on next page)

"THE LOST WORLD"

(Continued from previous page)

Then suddenly the screen flashes with scarlet as a volcanic eruption starts: Paula and Sir John await the missing professors, in a finely-composed long shot in the cave: the red tinting being, correctly, carried through so that the effect of the lurid eruption fire pervades the screen. In a superb sequence, cut with high-pitched rhythm in the best action-tradition of the American screen, Malone frantically chases after the professors while lava boils evilly, flames flash round tall trees in an inferno, the great monsters flee in panic, and more fire pours from the volcano. The volcano is portrayed diversely by library footage (in one shot the frame-line drops, denoting pre-1920 masking) and by a rather crude model, held just too long. The lava, filmed in slow panning shots, is extremely convincing and sinister.

Then, in very slow fade-in on long shot over the Plateau, the dawn breaks, smoke and steam still rise, many monsters roam about, some feasting on remains: the change back from red tinting emphasises the effect of the dawn light. Below, Jocko is sent up with the rope: the height of the cave is established in a remote long shot, seen earlier in the film but now repeated for emphasis. Jocko reaches the last height after twice falling back—a good moment of suspense. Meanwhile the professors have reached the cave and, from another part of the caves, the ape-man descends... intercutting creates suspense as well as permitting the process of climbing down the ladder to be condensed.

Finally Malone gets on the ladder, and as he disappears from sight there emerges, slowly materialising from the dark depths of the cave, the threatening form of the ape-man: spurred on by a grimacing chimpanzee, whose clapping and grinning emphasize the danger to Malone, he hauls up the ladder. In a long shot taken



Notice how the back-lighting tends to throw the figures into relief in this shot.

facing the Plateau, Malone is shown swinging dangerously. Then Sir John fires, the ladder is released, Malone is safe. Cutting back to the stirring form of the brontosaurus in the mud permits further condensation of the inherently slow business of the climb, of which in fact only a minute portion is actually shown. Then comes Major Hibberd, a most welcome figure, and a suggestion that the monster should go to London.

In London Challenger addresses his audience again: by 'phone from panic-stricken Malone he learns of the monster's escape. The night street-scenes are well-contrived: in long shot the crowd scrambles away as the brontosaurus lumbers down a street; then come mid-shots, details of the crowd as well as details such as a

sweep of the tail tumbling several men. There is one, isolated, incredibly bad shot, given a cartoon appearance by having been touched up; its presence is a mystery since its removal does nothing but good. Then comes a flash of genius:

C.M.S. A man looks, in horror...

M.S. A woman with a child, stumbling in the road...

M.S. The brontosaurus looks down at them...

L.S. ...his enormous foot over them: the man dashes up...

M.S. ... supports the woman, cocks revolver, fires as the foot is on the point of crushing them...

L.S. The monster rears up in pain, the man drags the woman to safety.

The second and fifth shots are dramatically arranged with stark black backgrounds and vividly bright foregrounds in a very strong composition. About the final accident, in a model shot of Tower Bridge that is beyond praise, there is somehow a tinge of regret: one feels for Challenger, as he watches his monster flounder to death in the river. That this feeling can exist for a studio-manufactured monster and a sublimely arrogant, bearded professor only goes once more to show what indescribable magnetism can come from the cinema screen, when its art and technique are thoughtfully exploited.

A brief summary of the production phases follows:

Scenario. It is clear that a "ready-to-shoot" script was handed to the director, and such errors as Paula's nervous looks at the snake on the river journey, ludicrous in a hardened explorer, have been slavishly followed. From the narrative and entertainment aspects the scenario is excellently constructed, to a routine formula. The adaptation from the book, even if disliked, had at least the indisputable merit of cutting much "dead" action—such as the tour round the Plateau before the ascent, which even the ultra-purists would hardly desire to retain.

Direction. It appears that, working from a rigid scenario with an imposing cast plus the mechanical monsters, Harry Hoyt's style was cramped: one looks in vain for nice touches in the Capra or Lubitsch manner. Unaffected directness is the keynote and, since he made no subsequent film of particular note, he could only be classed as a competent but uninspired craftsman.

Acting. Wallace Beery graduated from one-reel comedies to big parts such as the crooked sea-captain in *The Sea Hawk*; and his rendering of Challenger remains a triumph. Later he did comedy-team work with Raymond Hatton (e.g., *Behind the Front*); then alternate Marie Dressler comedy-dramas and routine heavies, in talkies, till now he has joined the Laughton-Arliss ranks: no longer acts, merely indicates how his characters would have behaved if they'd been W. Beery.

Bessie Love will be remembered for many silent leads, always competently handled. Was also in the *Hollywood Revue*, all-star M-G-M talkie released April, 1930.

Lewis Stone has always specialized in the gentleman who has to give up the girl to a younger man round about reel four: even with this typing handicap, he gets away with a sincere and convincing performance.

Lloyd Hughes appeared as the rascally brother in *The Sea Hawk*, but was in general a stock leading man, still appearing. The supporting parts play with that effective routine that has always been an admirable feature of the American screen. Bull Montana, cruelly handicapped by looking like Hyde, does manage to make something of the ape-man. It would have been wiser to heed Conan Doyle's description... "A long, whitish face... the nose flattened, and the lower jaw projecting, with a bristle of coarse whiskers round the chin." The monkey and chimpanzee also turn in grand performances.

Photography. Arthur Edeson worked on Douglas Fairbanks, *The Thief of Baghdad* (1924) which was full of trick effects, some extremely elaborate. The photography of *The Lost World* conforms with the characteristic technical competence of the American cinema, being an absolutely clear-cut record of the action, whether real or faked. There are only about half-a-dozen shots which show any signs of considered composition: there is no thoughtful grouping of the players: nothing but 100% practical and efficient realism—admirably achieved but lacking in artistic inspiration. The camera is wholly an objective recorder.

Fred Jackman was recalled from directing to supervise some of the trick photography. His previous film work had included photographing Mack Sennett comedies and directing Ruth Roland serials.

Design. Both the model and the full-size sets, interior and exterior, are notable for their realism, attention to detail, and general effectiveness. They are lit "all over," every corner being revealed

(Continued on page 304)



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practical ideas for the handyman

A PROSCENIUM for the HOME CINEMA

Last month our contributor gave suggestions for fitting up the lounge as a cinema; here he supplements and completes his instructions. In each issue he supplies a page of practical ideas; things to make and things to do. Suggestions for gadgets are welcomed.

LAST month I discussed the question of rigging up a room in the house so that, without interfering in any way with its normal functions, it may be converted into a presentable cinema theatre in the matter of a few minutes. A window was selected as offering a natural proscenium, provided it was suitably equipped with several special gadgets.

A small motor will be required to operate the curtains. A projector motor will do quite well; they can often be picked up second hand at a dealers. Such motors are usually designed to operate on a low voltage. It will be as well to wire it up in series with a lamp

and new leads brought out. Thus we shall have four wires—one pair from the brushes and another pair from the two field coils which are already connected in series inside the motor. These four leads are connected to the reversing switch.

An old wave change switch from the wireless junk shop will suit our purpose. These are two-way multi-pole switches. We shall only require to use four poles, and the switch should also have an "off" position to stop the motor altogether. The connections between the leads from the motor and the switch "R.S." are shown in Fig. 1.

We may use either of two types of curtain: the "looping-up" variety shown in Fig. 2 or the more simple, plain draw curtains. The former type is very effective, but more room both at the top and at the sides of the screen is required. The material, too, must be fairly heavy, otherwise they will not close satisfactorily. In both types, the curtains are mounted on the usual domestic brass runner rails, which should overlap two or three inches in the middle. The motor is mounted on the underside of the pelmet board at one end. Rubber blocks inserted between the motor and board are advisable as these tend to subdue the noise of the motor when it is in operation.

Motor for Draw Curtains

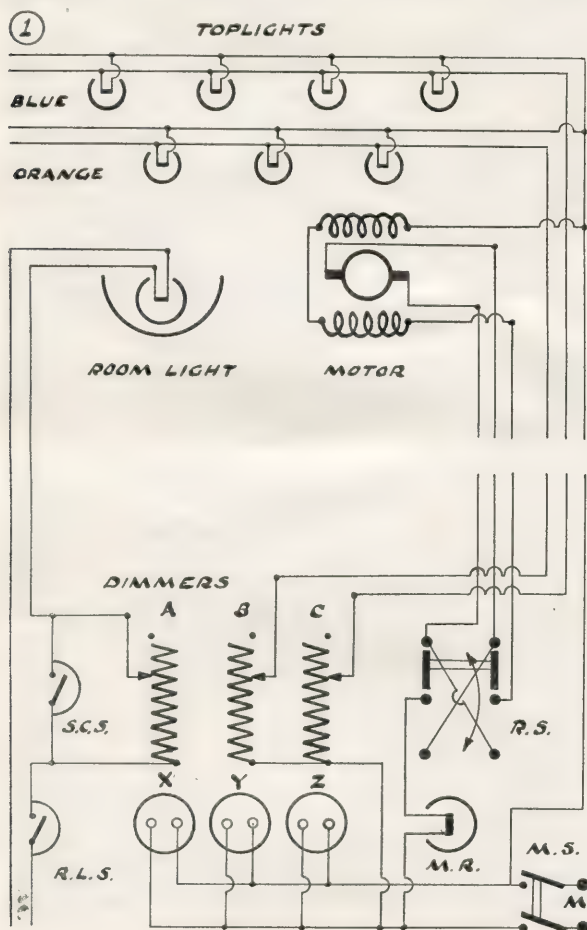
In the case of the draw curtains, the motor is equipped with a slow speed drive made up from a Meccano worm wheel and pinion, suitably mounted in a framework bent up from sheet brass about one sixteenth of an inch thick. The arrangement is shown in Fig. 3. A pulley is fixed to the slow shaft and an endless cord passes round this and another idle pulley fitted at the other end of the pelmet board. Two clips, X and Y, Fig. 4, are made up from sheet brass, one being fixed to the cord at the knot and the other on the return cord opposite. It will be obvious that these two clips will always move in opposite directions. If the leading edge of each curtain is therefore attached to each of the clips by means of a safety pin, the curtains may be drawn apart or closed by operating the motor. Release the safety pins at the end of the show, and the curtains are ready for normal usage and may be drawn by hand.

In the case of the curtains shown in Fig. 2, the idle pulley is still required but the pulley on the slow shaft is replaced by two small drums to form a miniature winch. Rings are sewn to each curtain along the line marked A-B, Fig. 2. A cord is attached to the leading edge of the curtain at A, passes through the rings, over the idle pulley to the motor drum A, Fig. 3. In a similar way, the cord attached to the other curtain passes preferably over another idle pulley to the drum B. Again a safety pin is called into action. This time it is used to pin the two top leading edges of the curtain together so that they cannot draw apart.

Coloured Lamps

When the motor is started, the cords will draw up the curtain to the position shown on the left hand side, Fig. 2. If the motor is reversed, the cords will unwind and the curtains will fall back by reason of their own weight. Hence they should be of fairly heavy material. The addition of small lead weights sewn into the hem may help matters if they do not close properly, and care must be taken to ensure that the cords run quite freely through the rings and over the pulleys. Again, by releasing the safety pin, the curtains are free to be drawn by hand. The cords will be slack and will not interfere in any way.

Between the back of the pelmet and the curtains, batten type lampholders are fitted to the underside of the board. Two circuits are used, the lampholders being connected to each alternately. Coloured lamps are fitted, say orange in one circuit, blue in the other. Two dimmers fitted with an "off" position are used to control these; the wiring details are given in Fig. 1, the dimmers being marked "B" and "C." Excellent effects can be obtained on the closed curtains by using the colours mixed or singly. A point of



before connecting it across the mains. Lamps of different wattage may be tried until the motor appears to run at a suitable speed when a load is applied by gripping the shaft between forefinger and thumb. This lamp will be incorporated in the circuit and is shown at "M.R." Fig. 1.

These small motors are invariably series wound commutator motors for use on direct or alternating current. To reverse them, it is merely necessary to reverse the direction of the current in the armature, keeping the direction in the field coils unchanged. The effect is a little more complicated with alternating current, but the principle is the same in both cases with this particular type of motor.

If the motor is dismantled, it will be seen that one mains lead goes to the end of one field coil and the other to one of the brushes. The lead from the other field coil to the other brush must be disconnected

interest is provided for the audience, so that coupled with a little music on the radiogram, the interval required for a change-over of reels is effectively bridged.

It is always an advantage to incorporate a dimmer in the main room lighting circuit. By dimming the light slowly one's eyes become adjusted to the darkness in readiness for the show, and at the end of the performance, the audience will not suffer the eye-strain caused by snapping on the comparatively bright room lights after a period of perhaps an hour or more in darkness.

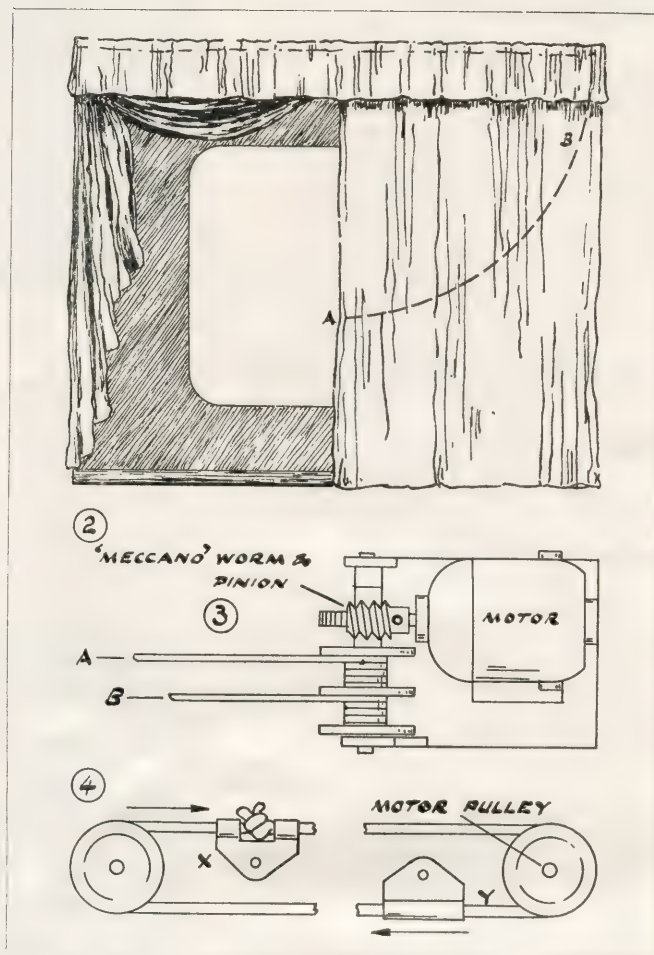
This dimmer will form part of an independent circuit. The wire leading from the normal switch to the light fitting must be cut at a convenient point, leads brought to the control panel and the dimmer connected in series as at "A" Fig. 1. The dimmer should have an "off" position, and with the room switch "on" the light may be controlled at the panel. Another switch "S.C.S." is required for normal usage of the room. Connected as shown in Fig. 1, in the "on" position, the dimmer is short circuited, and the room light is controlled in the normal way by its own switch "R.L.S."

Mounting the Controls

The controls may be mounted inside the projection box described in the preceding articles, or a panel may be made up as a separate unit, located possibly on the piece of furniture on which we generally place the projector. In addition to the controls already mentioned, a double break mains switch is an advantage, and two or three sockets "X, Y, Z," Fig. 1, should be added to supply power for the projector, radio, etc.

It will be seen that apart from the room light leads there are six wires coming from the proscenium. These can be led along the curtain rail and brought to a convenient point near the projector. The two leads for controlling the room light are brought to the same point and the eight wires soldered to an 8-pin wireless valve socket fitted neatly near a power plug in the skirting board. A similar socket is fitted to the control panel or the projection box. A length of cable is then made up of eight wires, fitted with 8-pin plugs made from old valve bases which your radio dealer will doubtless give you, and this is used to connect up the panel with the socket in the skirting board.

Our preparations are now complete. To turn our lounge into a cinema, we bring out the projector and place it on the table or whatever piece of furniture we are using; the screen blind is drawn down and the safety pin applied to the curtains; plugs are pushed home and a few chairs run into position, and our room is ready. I can assure you that the initial trouble is well worth while. You will be surprised how appreciative your audience will be of the pleasant atmosphere you have created for the presentation of your films.



Showing how to work the draw curtains described in this month's "Do it Yourself!"



Fig. 1.

OF the making of titles one can truly say (to pervert the wisdom of Solomon) that there is no end. Therein lies the fascination of this hobby within a hobby. Its possibilities are only limited by the inventiveness of the individual. The ideas demonstrated in this series are intended rather more as examples than as a list of effects to be copied in detail.

To avoid unnecessary repetition throughout the series, certain fixed details of exposure reckoned in terms of Pathe S.S. film, can best be stated now. The lighting, unless otherwise stated, was balanced; two one hundred watt lamps twelve inches apart, to centres,

PLASTIC TITLES

In your search for novelty for titles you have tried many things. But have you tried Plasticine? It is easily worked and can be made to produce quite remarkable effects. For instance the title on this page appears to have been made of beaten copper, but it is just Plasticine smeared with cycle oil.

and eight inches in front of the title board. The aperture, with the same qualification, was generally between f/4.5 and f/5.6.

The virtue of plasticine as a titling medium lies in its extreme plasticity. Almost, but not quite a truism. It is like a malleable actor in the hands of a producer, ready to assume any character at a moment's notice. In judging the exposure for plasticine titles I have found that it is helpful to adopt one particular colour to be used always for a base. Cine film, like ordinary roll film, is by no means even in its reaction to the spectrum. I have always used green as a basic colour, because with pan film (which is rather insensitive to it) one can be reasonably sure that any other colour used in conjunction with it will reproduce lighter in monochrome.

The background of the first illustration has been mistaken for beaten copper. The

base was an $\frac{1}{8}$ " sheet of plasticine. The rolling pin (with permission) is the obvious tool for levelling surfaces. The 'beaten' effect was obtained by tapping the sheet with the rounded butt-end of a small screw-driver. To give the gloss and highlights a thin layer of cycle oil was smeared over the indentations.

The lighting was hundred watts from one side and forty from the other. The lettering was added by double exposure, using felt letters on a black velvet background. A bone curtain ring encircles the producer's monogram. I found that while keeping the lamps in normal position, it was possible to increase the modelling of the background by turning it a little out of the normal, away from the brighter lamp. At f/4.5 there is ample depth of focus for such adjustments.

With a little thought it is possible to devise an impression for the plastic background which will agree in character with the title itself. The second illustration shows a (Continued on next page)

By
Terence V. Strong

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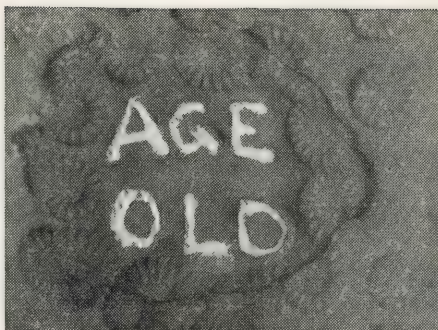


Fig. 2.

title suitable for a film of a geological search. The imprints are actually from a small fossil shell. The wording is made to stand out by a crude process of inlaying. The letters were first marked out with a wooden skewer, which latter goes under the name of a 'tool' in most modelling sets. Then a very thin 'sausage' of white plastic was rolled out and gently worked into the incisions. Lighting was the same as for Fig. 1. A slight trace of oil applied to an object used to make impressions facilitates its removal without damage to the imprint.



Fig. 4.

The third illustration, also with a characteristic motif, embodies inlaying and overlaying. If the separate colours are added gently they can be recovered after shooting without any admixture of the background material.

The parts of the boat in Fig. 4 were cut out with a razor blade and very lightly pressed into the background, to avoid distortion of the sharp outline. For tone comparison it may be noted that the hull was yellow, the sails orange and the background, as usual, green.

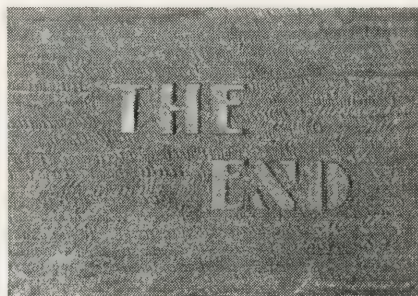


Fig. 6.

Plastic titles can be animated, using single frame exposure. First and simplest, the title can be cut in the background, or overlaid similarly. This can be extended to include complete drawings symbolical of the film theme, and also simple cartoons. Another method I have used successfully, consists in cutting the title into the sheet of plasticine and then carefully rolling the sheet into a scroll. This can be done without upsetting the inscription. On the screen, the scroll can be made slowly to unroll. When incising titles into the background I have found it advisable to cut so that the walls of the depressions on the side nearer to the larger

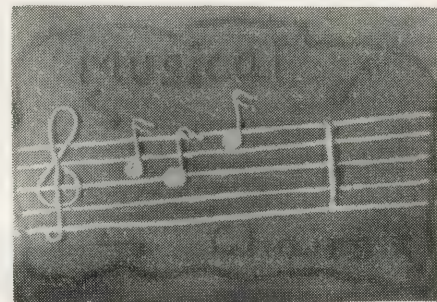


Fig. 3.

lamp (when used) are vertical or even overhanging. This makes the shadows as dark as possible and throws up the lettering clearly against the smoothness of the surround.

Plasticine as sold for children to model is usually in the form of corrugated strips about four inches in length. By cutting with a razor blade along the depressions, a number of narrow lengths with rounded edges, and of identical cross-section, are obtained. Fig. 5 was produced with solid lettering made from these strips. The background is a piece of wallpaper. The metallic lines running diagonally are lengths of picture wire. These are strained between drawing pins on the edges of the title board, to hold the letters in position, as these would not

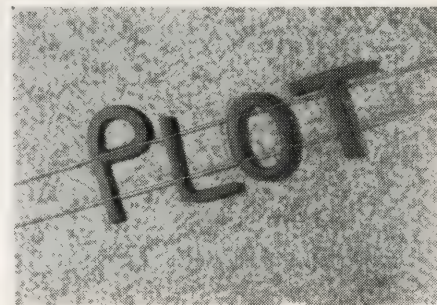


Fig. 5.

adhere to the paper without considerable—and damaging—pressure. Lighting was as for Fig. 1.

The last illustration shows another effect produced by uneven lighting. Commencing with a flat sheet about 3/16" thick, the letters were lightly marked in through a stencil. The material adjacent to the letters was cut away with a penknife, and the rest of the surface lowered to correspond. The herring bone pattern was added by 'mashing' the background with the blade of a screwdriver. It serves to throw into bolder outline 'THE END.'

DURING my University vacation last summer I worked in a documentary film studio in London. This was my first real achievement in five years of movie madness. I first became really interested in sub-standard filming when I was 12. My parents already had a 16mm. projector, and for my 13th birthday they gave me a 16mm. camera. With it I took a few films around the house and of friends—films quite unsatisfactory artistically, but then I neither wanted nor could afford artistic satisfaction. In 1937 I obtained a better camera, and a year later a better projector, as that of my parents was quite ten years old. With good equipment and an allowance for films I was well set, but my films lacked unity. So I read extensively, and found Strasser and Buchanan very helpful. I gradually eliminated monochrome and concentrated on colour.

What I really wanted was a chance to watch professionals at work, and if possible learn from them. I had been over studios in Hollywood, Paris and London, but had never been able to watch long enough to learn anything. However, leaving school and going to Cambridge meant that I should have a long summer vacation, and I determined to use it to improve my films. I had a sneaking hope of finding work as a clapper-boy, but my friends poured bromides on my optimism and pointed to unemployment figures in the film industry. Moreover, I had a definite preference for documentary, which narrowed the possibilities even further.

Promising Beginners Encouraged

Eventually I found out that most documentary films were being made for the Ministry of Information. I managed to get in touch with the man in charge of contacts in the films division of the Ministry. He advised me to contact a certain documentary film company, so I fixed an appointment with the Director of Productions, who mentioned that the company encouraged new blood by taking on young men as general assistants at a nominal salary, thus giving them the chance to show their aptitude for film work. He added that there was a possibility that I would be taken on in this way, but as the French were busy collapsing at the time, he wanted to wait until conditions cleared before saying anything definite. In the meanwhile I could visit the studio if I wished.

So I went down to the suburb where the studio was; there I was taken into the cutting room and introduced to those working there. I then spent a very interesting day exploring the studio. The building was quite new—18 months old, in fact—and there were two companies working in it: an advertising film company and the documentary company. This latter had one large cutting room with two smaller ones leading off it, a small theatre and another rather larger for recording and dubbing as well. There were also some offices for clerical work, vaults for storing film, and an air raid shelter.

Fitting in the Music

In the large theatre an orchestra was recording music for a new M.O.I. picture. The musical adviser and the composer rehearsed the orchestra to their satisfaction. Then a section of the film was projected on the screen, which was visible to the conductor, while he rehearsed the orchestra so that music exactly covered picture without

IT HAPPENED TO ME

ELEVEN WEEKS IN A PROFESSIONAL STUDIO

Readers are invited to contribute to this new series. The passport to publication is a novel, unusual, humorous or out-of-the-way movie experience. Please write, or type, on one side of the paper only. Address on page 287.

indecent haste one minute or languid pauses the next. Eventually the music was recorded.

In the main cutting room two pictures were being given final polishes, one was nearly finished, and the raw material of a new one was being roughly assembled. They were one-reelers, running for about 10 minutes. Round the walls of the room were benches at which everyone worked; on them were five rewinds and two telephones. In the centre of the room was an Editola (lesser edition of a Moviola) for running film through. Round it were bins in which hung strips of film broken down from the rushes into separate shots. Then there was a fourway, for looking at all four tracks of the cutting copy of a film at once and in synchronisation. The four tracks were picture, music, effects and commentary. Of course, there can be

more with larger equipment, and sometimes commentary gives way to speech recorded at the time of shooting, for documentaries occasionally include interviews.

When it is desired to make a single track from all three sound tracks, they are all run through three sound heads in the projection booth, synchronised to the projector through which the film is run. The three sound tracks go via three volume controls on the dubbing panel in the theatre to the loudspeaker behind the screen and to the recording room. The recordist, looking at the picture and hearing all three sound tracks, can raise and lower the volume of any of them by using the volume controls in front of him.

When rehearsals have gone to the satisfaction of the recordist, the director and the producer, the blending of all three tracks is recorded on a single track. Then there are two tracks, picture and dubbed sound. If these look and sound satisfactory to all concerned, the negative of the picture is cut to fit the positive, and the negative of both sound and picture are printed to form a final positive or "married" print.

Hours of Work

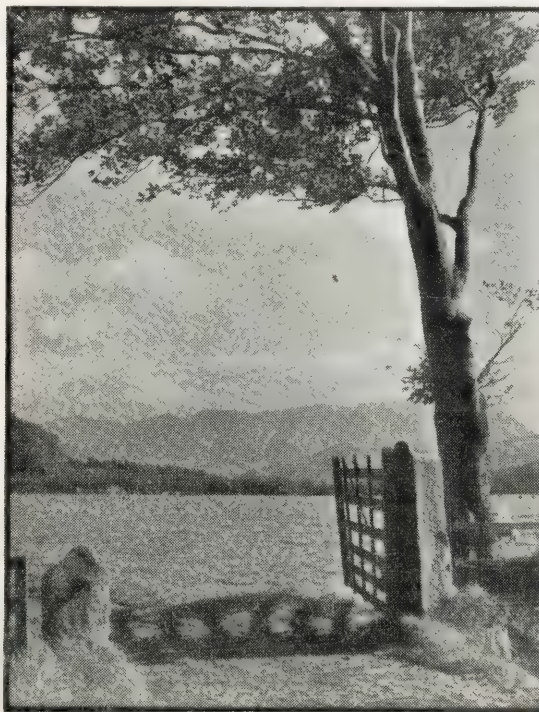
I returned to town that night excited by all I had seen and heard. I travelled back with an assistant director who sang the praises of the Director of Productions, and told me how pleasant the work was. All I really worried about was whether I would be taken on. But my fears were set at rest. I went to see the D.O.P. who told me the conditions and hours of work, all very reasonable and elastic. The stated hours were 10-5, but pressure of work meant earlier starts and later returns (once I returned at 11.30) just as slackening of the pressure meant less work. There was no irksome clocking-in and I was never refused requests for Saturdays off. I was told that conditions and hours in other branches of the industry were simply chaotic.

In the case of this company, however, no employers could have been more considerate.

The average age of the staff was, at a guess, between 25 and 30. At the head office there were the managing director, responsible more for the business side, the director of productions, personally supervising all productions, the script writer and the publicity man. At the studio there were the studio manager, at least three directors (as many as six or seven during a rush) an assistant director, two cameramen (five during that rush), a cutter, a negative cutter, three or four general assistants, a recordist, projectionists, typists, secretaries, etc. And they were all very charming.

My work was varied. I did more film joining than anything else, but I also had to carry film from the studio to town, either to the head office or the laboratory, and vice versa. I had to phone up

(Continued on next page)



A distant view is invariably improved by clearly defined foreground interest. Without it the scene is apt to appear somewhat flat and 'muzzy' and some of the suggestion of the distance is lost.

Eleven Weeks in a Professional Studio

(Continued from previous page)

people, deliver and take messages, fetch film from the vaults, replace it, look out material from the film library, classify library material, go to other studios to look out material. Sometimes I was asked to edit sequences roughly, then I showed them to the director, and re-cut them as he desired. Once I was to be cutter on a film which had been begun, then cancelled, but a few days after it had been restarted it was cancelled again. On one occasion I remember getting very bothered when I held up ten War Office officials for twenty minutes by joining the wrong reel.

Eventually everyone concerned but myself decided that I should return to Cambridge, and I was promised the job back if that were at all possible whenever I had finished with Cambridge. During my last week, however, I had a piece of good fortune, for I was asked to assist a cameraman who was going to Oxford to take a few shots necessary to complete a film on the University. As I had spent ten weeks in the cutting room I was glad to get a taste of location shooting, as it completed the cycle.

All we had in the car was the camera, a tripod, and six photofloods in reflectors. The first day we took shots in a laboratory and a library. The next day we were to take a cricket match, and between 6 that

evening and 11 the following morning I had to find a suitable ground and players. The cricket season was over, the University was not up, the players had to look like undergraduates, the ground had to have an academic background and had to be right for the sun. I found the ground, but only eight players. So only half a match was shot, while the cameraman bowled, just off the picture, while I pressed the button.

When I returned home I immediately set to work to re-cut the film I took in America last year. The effect of what I had learned was immediate, for I cut it to two thirds of its former length. I cut all the shots (however much I liked them or however good or 'clever' they were) which did not really assist the continuity or which needed explaining away for some reason. In the studio the producer cut out any shot he did not consider essential, however good the shot or however much the director liked it. To me, as an amateur, it is almost impossible to be sufficiently objective, for I am prejudiced in favour of a shot over which I have lavished great care, but whatever else I learned or failed to learn, I am certainly more ruthless now, even with my pet shots. I also made a resolution, which I hope I shall not break, that I will always use a tripod in future.

PLEASE

Our contributor gives a very full review of a fine new film, "They Knew What They Wanted" (he describes it as one of the most important films to come out of America since "The Informer") and puts in a plea for public recognition of the work of script writers.

ONE of the difficulties of writing these notes is that 'copy' has to be in the hands of the Editor six to ten weeks before the release dates of the actual films, and it frequently happens that the release dates are not fixed so far ahead. Last month, for example, I mentioned the film, *Our Town*, one of the most interesting we have seen for a long time, and one which I was looking forward to analysing in some detail. Then, so far as I am aware, the release date had not been announced; now it is already two months out of date (the film was released in December). I only hope you did not miss seeing it.

This month, therefore, I am going to take a chance. By far the most outstanding film to be trade shown in recent weeks is *They Knew What They Wanted* (R.K.O. Radio), with Charles Laughton, Carol Lombard and William Gargan, and directed by Garson Kanin, a comparative newcomer, but already among Hollywood's ace directors. All the distributors can tell me at the moment of writing is that it is to be released "soon," and "probably about February."

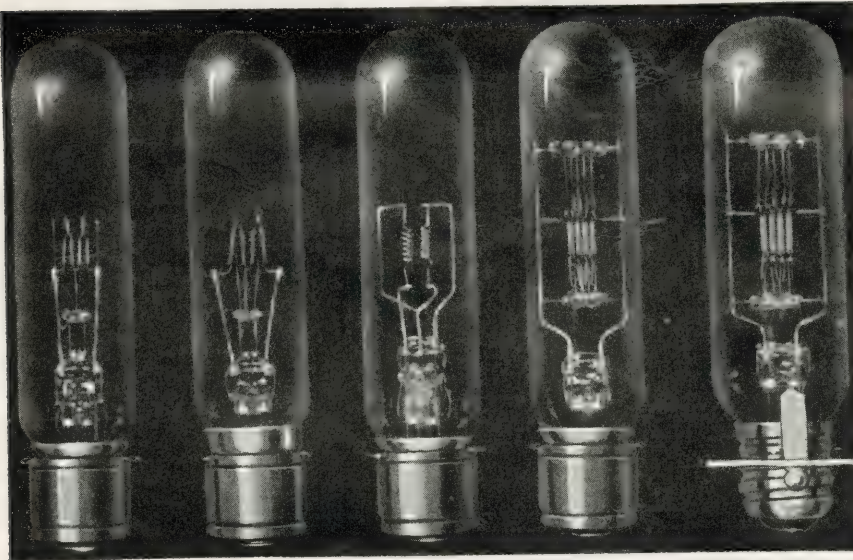
A Rare Film

What I do know is that it is one of the most important films to come out of America since *The Informer*. It has exactly the quality of an exceptionally good French film; one compares it instinctively in one's mind with *Quai des Brumes* or *La Pêche Humaine*. A film of this kind is so rare that I think it is worth analysing in some detail.

Charles Laughton plays the part of Tony, an illiterate, unprepossessing florid Italian grape grower in California endowed, despite it all, with a deep sense of piety and a heart of gold. Amy (Carol Lombard) is a waitress in San Francisco, ill-educated, hardened to the ups and downs of life, but attractive and loyal. William Gargan is Joe, the handsome young foreman of Tony's ranch; his chief weakness, we learn, is for girls, but being a migratory worker he is accustomed to breaking all ties of affection and evading all problems by continually moving on whenever life becomes difficult. There is also a padre (Frank Fay) and a doctor (James Carey).

Expressed in its simplest and crudest terms, the story tells how Tony, who wanted a wife and children to share his possessions, and Amy, who wanted children and security, agreed to get married. Before they could do so, Amy and Joe become the victims of a mutual but passing passion. When Tony discovers it he is consumed with fury; however, he decides after that if reason and understanding are to predominate over emotion, the only right thing is for him to take Amy back again.

Quite roughly, the development as it is



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TO REMEMBER THE SCENARIST!

By E. H. LINDGREN

(Curator, National Film Library)

shown in the film, falls into the following scenes:

1. Tony preparing to leave for San Francisco on holiday.
2. The padre talks to Joe and suggests he should think of settling down (establishment of Joe's character).
3. Italian cafe in San Francisco where Tony sees Amy for the first time.
4. Tony returns to his ranch and announces to Joe and the padre his intention of marrying Amy.
5. Tony persuades Joe to write a formal letter of proposal to Amy.
6. Amy receives the letter. She borrows a typewriter and persuades her friend to send a not unencouraging reply.
7. Joe reads the reply to Tony.
8. A sequence of letters between the two.
9. Amy dictates the final letter accepting marriage and requesting Tony's photo.
10. Tony has photo taken but Joe has to pose before camera to persuade him the ordeal has no terrors.
11. Amy travelling in the train betrays her nervousness. She looks at photo.
12. Tony confesses he sent Joe's photo instead of his own and persuades Joe to meet Amy at the station.
13. Amy greets Joe by embracing him. They drive back to the ranch, Joe trying in vain to explain what has happened.
14. Amy meets Tony and learns his identity. Deeply disappointed, she nevertheless decides to continue with the marriage.
15. At a fiesta on the eve of the wedding, Tony, showing off to his friends, falls from the roof and breaks both legs, to confine him to bed for six months.
16. Amy tending Tony. Portrayal of strain between Joe and Amy; she can only fight his attraction for her by hostility.
17. Amy walks out into the vineyard at night, whither Joe follows her. She succumbs to his embrace.
18. Tony in bed becomes aware of a tension between Joe and Amy which he attributes to enmity, and makes them shake hands.
19. Tony gets up from bed. The padre agrees to an early wedding.
20. Tony, Joe, Amy, the doctor and the padre at lunch. Talk of marriage disturbs Amy and she runs to her room where the doctor finds her in a faint.
21. The doctor takes Joe apart and tells him Amy is to have a baby.
22. Amy assures Tony that whatever may happen in the future she has grown to admire him. A servant announces that Joe has departed.
23. Amy in her room packs her bag to leave. Joe enters and offers, in the interests of convention, to marry her. She slaps his face. He picks up her bag to carry it downstairs for her.
24. Tony meets Joe carrying Amy's bag. He goes to her room where he learns the truth.
25. Tony returns and with all his strength and both fists beats Joe who has determined, for once in his life, to stay and face the music. Joe departs.
26. The padre enters, having met Joe. Tony recovers from his anger and decides to marry Amy and take care of her child. She is unable to forgive herself so readily, and the padre offers to take her away and care for her until her recovery. Together the padre, Tony and Amy watch a new day dawn.

One of the ways in which this film so closely resembles the best type of French film is in its realistic portrayal of character. All the characters stand out in the most vivid way. One has seen, or can easily imagine, their counterparts in real life.

Tony 'shows off' to his friends. Charles Laughton in a scene from 'They Knew What They Wanted,' reviewed here.



And another notable thing is that, as the film proceeds, we grow to know the characters more and to like, or at least to understand, them better. When we first meet Amy, for example, she wears the hard lines of someone whom life has used roughly, but we soon grow to recognise that beneath the exterior is full measure of loyalty and real affection.

Vivid Character Creation

This vivid creation of character has only one secret—the observation of real life. The reason you feel Tony is a real being is that his creator has observed life. He has gone into the Soho of California, as it were, and used his eyes and his memory. This observation of life is of paramount importance in all the arts which depend upon the representation of life. An art student learns to master his medium by sketching from life. Indeed, even for a person who is tolerably handy with a pencil to try and draw from memory things which are most familiar to him is often next to impossible. I could not at this moment, for example, draw an accurate representation of a steam roller, though I must have seen many.

It was this fidelity of observation of real life which constituted the chief interest of *Our Town*, next to a certain degree of experimenting in narrative form. Certainly it was its principle merit.

The beginner in the art of story-telling,

★ What's On at Your ★
★ Cinema This Month ★

whether in film or in any other medium, so often tries to create character out of his imagination before he has learned to observe character, as I have just been trying vainly to sketch a steam roller. I do not think it can be too strongly emphasised that one key to good film-making lies not in the study of technique only, but in this study of life. For the most serious kind of student the study of technique is the working out of an exercise which begins with the question: "Given that it is required to produce such

and such an emotional effect, what technical means can I best employ?"

The making of good films, on the other hand, begins rather with the question: "What effect would such and such a factor have in real life?" Here the knowledge of technique is assumed as assimilated. The trouble is that so many of us amateurs look upon our exercises as finished works and never get beyond the first stage at all.

Another noteworthy point about *They Knew What They Wanted* is the way in which character influences the action and how both form a united whole with the setting. It is this sense of unity between the story and its setting to which people refer when they praise the atmosphere of a film. It is again in its fine sense of atmosphere that we are here reminded of the French cinema.

Happy Ending

The ending of the film, for example, although it comes perilously near to the verge of tragedy, is a happy one and yet it is in no sense felt to be out of place. Its justification lies entirely in the character of Tony. The constant reminders of his naive, almost child-like, piety and goodness of heart prepare us for his final reaction. The fine restraint of the ending, too, which might so easily have shown us Amy falling on to Tony's ample bosom, is the only believable one for the Amy we have come to know. It is natural that her sense of loyalty should make it impossible for her to forgive herself very easily. It is another side of Tony's character again, his fondness of self-display, which leads him to break his legs and so provide the whole *raison d'être* of the story.

The general emotional tone of the setting is conveyed largely by means of lighting, and it is notable how the lighting key in this film gradually changes as the action develops. The main emotional curve of the plot rises gradually to a climax at the point at which Tony learns that Amy has been unfaithful, and thereafter falls away quickly to the anticlimax, when he forgives her. There is a subsidiary curve, however, which rises first to a minor climax where Joe embraces Amy and then slightly falls again before rising to

(Continued on next page)

"They Knew What They Wanted"

(Continued from previous page)

the major climax of Tony's discovery, the momentary fall representing that penultimate appearance of happy confidence which is itself the surest portent of imminent disaster, whether in slapstick or in high tragedy.

The lighting follows this subsidiary curve almost exactly. The film opens in sunshine ; the light darkens until Amy succumbs to Joe in the dark vineyard at night (note how the sudden departure of the crowd from the fiesta after Tony's fall brings a quite sharply symbolic putting out of the festive lights) ; the lunch in our Scene 20 is again sun-lit and again the darkness of night falls towards the main climax until at the very end the unity

concise and well-knit, and may be advantageously contrasted with the usual kind of film adapted from a novel.

All *This and Heaven Too*, with Bette Davies and Charles Boyer, a painstaking production, now being given its London premiere, also has a comparatively simple plot but the manner of narration is discursive and lacks the unity of the dramatic form. The film is certainly freer in every respect than the stage play, but I have long been convinced that for sound films the best kind

In most shots of people in moving vehicles the background is back-projected, but here some trouble has been taken to secure the real thing. It shows a scene in the making of that delightful film, "God Gave Him a Dog," generally released a month or so ago and now being shown at many of the smaller theatres.



between action and light ceases to be simply a relationship between action and setting and becomes an essential part of the symbolic ending ; Tony, Amy and the Padre turn towards the dawn and foresee a new day for the world when emotion shall be governed by good sense.

Because *They Knew What They Wanted* is such a good film one learns with considerable surprise that it is adapted from a stage play—with surprise because the adaptation has been done so well. I, for one, would have been willing to guess that the story was written direct for the screen. On going through it in my memory now I am prepared to hazard another guess (I hope a better one) that the skeleton of the original begins at approximately Scene 12 in our sketch synopsis, and that the whole action of the play took place in Tony's ranch house.

Additions to Stage Play

If this is correct, then a large section of the film, one-third to one-half, in fact, has been specially written in so as to establish by action a situation and characters established in the original by dialogue. This gives a spaciousness, a variety and an ease to the film which adaptations from the stage so often lack. Nevertheless, it remains essentially dramatic in form. The story is simple,

of plot must have dramatic conciseness and simplicity ; for the film too, like the stage, purports to show something happening before the onlooker's eyes and is intended to be embraced at a single sitting.

There are plenty of minor niceties of direction in *They Knew What They Wanted*. The somewhat well-worn device of the substituted photograph is invigorated with a certain element of suspense ; when Amy is looking at it in the train we see only the back, and our suspicions as to what has happened are only confirmed in the next scene by Tony's confession. When Tony has broken his legs and is carried into the house, the camera stays outside and hovers round from window to window like one of the anxious and puzzled guests at the fiesta. The scene in which Tony first walks after his accident opens with a big close-up of his feet and calves on the screen.

If one is to explain the fundamental qualities of the film, however, its character drawing, its atmosphere and its tight construction, one must look not to such minor details as these but to the original script. I am sure that the value of the script in film production has long been, and still is, greatly under-estimated by the ordinary filmgoer. After many years of reiteration, an increasing number of people are beginning to put the

(Continued at foot of next col.)

"The Lost World"

(Continued from page 296)

at the possible expense of the audience's attention wandering from the action.

Montage. This is uninspired except occasionally, shot lengths being, for the most part, governed entirely by the action content regardless of the rhythm that can be produced by timing the lengths carefully. However, a dramatic tempo is successfully worked up in the volcanic eruption sequence.

General. *The Lost World* still stands as monument of film technique on the studio-reconstruction side : its successor, the talkie *King Kong*, though more stupendous and too much more sensational, was handicapped by having a manufactured story and a ludicrous climax : the producers gave in to this by making its sequel, *Son of Kong*, an unashamed comedy.

In seeing the condensed version available, it is necessary to make due allowance for a certain geographical confusion about the cave situation on the Plateau ; occasional continuity jumps ; and the inevitable loss in characterization—particularly the complete loss of Alma Bennett as Gladys. Such pieces of dramatic licence as the smartly-groomed appearance of the explorers after being marooned on the Plateau should be conceded in an adventure tale. One would conclude by mentioning that the film has never departed from the spirit of Sir Arthur Conan Doyle's rather charming dedication of his book . . .

*I have wrought my simple plan
If I give one hour of joy
To the boy who's half a man,
Or the man who's half a boy.*

Readers interested in the split-screen process (an article on it appears on page 290 of this issue) will probably have an opportunity of seeing a good deal of it in a film, "The Quarterback," soon to be released. Wayne Morris appears in it as twin brothers. (Query : should an actor who takes a dual role receive double salary ? Which reminds one of the African natives who took part in a travel film. They heard that there was to be double-exposure in a certain section of it, and demanded double pay, in the belief that they were to be requested to remove their already scanty clothes).

star in his proper place and to appreciate the work of the film director.

I personally should not be sorry to see a campaign begun to perform the same service for the script writer. In the days of the silent film, directors could improvise, and in the hands of the cutter films could be changed beyond all recognition. D. W. Griffiths directed dozens of films without any script at all. But those days are gone. The sound film and modern studio organisation demand scripting of the most careful kind. It is when the script is sound not only from the organisational viewpoint but also from the creative one that films like *They Knew What They Wanted* can be made.

Readers' Films Reviewed

HISTORY BOOK, VOL. 5. By G. Wain, 280 ft. 9.5mm.

This is the fifth instalment of the history of the author's family. The preceding 'volume,' which we saw some time ago, was called "Now We Are Four." To make five reels of 'straight' film depicting family life, without recourse to making up little stories and incidents to help pad out the footage and avoid scrappiness, is no easy task. How on earth, the inexperienced amateur asks himself, can one possibly find in the family circle material of sufficient interest to need some 1,500 feet for its expression?

He overlooks the obvious. He does not consciously think of the trivia of domestic life. They are woven in the pattern of his existence, and he looks at the pattern as a whole, never at the detail of design. He does not consciously think of the things nearest to him; he takes them for granted. One of the first things the movie-maker has to learn is *not* to take things for granted. If he has assimilated his background so thoroughly that he is never consciously aware of it, then it must be of tremendous human interest: the very stuff of films.

He must learn to unpick the design, to be part of it yet outside of it. He must learn to recognise the value of the commonplace and to present it sympathetically. Family life, carefully observed, contains inexhaustible material for his camera—material that he need never supplement with

Amateur films of any size, subject and gauge may be sent for review. Those that reach a reasonable standard of merit are awarded a Leader. A special animated Leader is given for films that are particularly noteworthy. Please do not send us your film until we ask you to, but first advise us that you have a film you wish reviewed, stating its length and gauge. We will then reserve a date for screening it and inform you accordingly. Please do not forget to enclose the cost of return postage with your film. Address: The Editor, "Amateur Cine World," 300/304, Gray's Inn Road, London, W.C.1.

By THE EDITOR

invented plot. But because few of us have sufficient detachment for the task and because it is given to still fewer to reveal the latent drama and inherent beauty of the things we live with, we must resort to artifice to help us out.

The author of "History Book" relies on felicitous titling to lend distinction to the ordinary. The shots comprising the film are, for the most part, undistinguished record. Without the connecting link of the titles to give them a piquant interest they would have appeared somewhat scrappy—scrappy, but not rambling, for they are always clearly defined, without any indecision. The titling gives them unity and relates them one to the other more closely.

The Martial Spirit

The film opens with a sub-title: "1939. The tribe is still settled in Hyde"—shot of the family in the garden—"engaged in agricultural pursuits"—the two children are shown, in several shots, pottering about and haphazardly digging here and there.

"Mechanised transport v. infantry"—one child rides a tricycle while the other plods

rather hopelessly behind. One feels (although it may not be so) that the title was made to fit the shots—not the shots the title. There is invariably a clearly discernible distinction between the two types, for one is more or less spontaneous and the other 'acted.'

Before starting on the camerawork one must necessarily have a reasonably good idea of the form the film will take, but for a family record film it is a mistake to work to an inelastic plan and to write out beforehand the precise wording of the titles before ever a shot is taken, for by doing so one will almost certainly succumb to the temptation of getting one's subjects to 'act' little bits of business to fit the titles—and the delicate bloom will have gone.

In almost every other type of filming, the closer one works to a script or pre-arranged plan the better; and in family filming one must try to visualise the picture as a whole and to decide on the line of treatment, but one must always be prepared to jettison pet schemes and to seize the unexpected—at any rate out-of-doors, where it is easier for the

(Continued on next page)

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family to escape surveillance! Having secured those unexpected shots, one begins the business all over again by asking: How can they be worked in with the material already taken and the material it is hoped to take? For that is a question that *must* be asked and satisfactorily answered, otherwise your film will inevitably lack form.

The next sub-title in Mr. Wain's film runs: "In April of this year a raid is made on Llandudno"—establishing shot of the place (slow pan). "The advance guard"—baby plodding manfully along. "Friend or foe?"—she gazes at a dog thoughtfully. The family get down to the beach. "Many

is more amenable to direction than a child would be.

The mannequins, dressed in, or rather, exhibiting bathing suits, parade up and down in the customary way. At the close of the sequence we have a shot of baby padding along in a manner reminiscent of their exaggerated gait, but dictated in his case not by the desire to achieve elegant deportment but by the sheer difficulty of walking at all. The shot of him may not have been taken at the time of the parade, or with any thought of its aptness, but its place at the end of the sequence is precisely and beautifully right.

"Back on the home front." Follow good

the film. Father and mother are seen coming out of the hospital gates with the child, the preceding shot being of the hospital notice board so that we know where the place is.

The next sequence features Kathryn rather more than has been the case throughout most of the film; it is the baby up to now who has stolen the limelight. Kathryn had her turn in the earlier volumes of the family history. She is now seen in the garden, rather wan, surrounded by friends and appearing just a little conscious of the fact that her spell in hospital has given her a cachet which has to be lived up to.

The film concludes with some very good shots of the younger child wolfing jam, supremely oblivious of the camera in her anxiety to sample as much of the jam as possible, in the shortest possible time. These shots, by the way, were taken during afternoon tea in the garden, so they follow naturally on the preceding sequence. "To be continued," runs a sub-title, followed immediately by "The End." This is a neat ending but, as we have mentioned, suffers from the defect that the keynote of the film, the idea that gives it its form and much of its interest, is lacking. We suggest a shot of father idly looking through one of the main railway companies' guidebooks: sub-title: "What will be their territorial claims next year?": "To be continued": "The End." A Leader has been awarded.

LONDON TAPESTRY. By John G. L. Boorer. 250 ft. 9.5mm.

Here is another film which owes much to the sub-titling. It is something of an achievement to have made a coherent whole out of so diffuse a subject—one on which many amateurs come to grief: or did, for, of course, the amateur cannot now have the free run of the City. Anyone who has shots of London scenes has quite a valuable possession, particularly if they feature buildings which are not now, unhappily, standing. After the war will come the chance of assembling this material in a manner which will give it a significance of which the cameraman had never dreamed.

"London Tapestry" is a well constructed film of penetrating shots, made to a pleasing pattern, and the linking sub-titles are first-rate, the idea being to present London as a vast design and to show how various of its salient features merge into it. Only in one case is the literary content somewhat at fault and that is in the sub-title which describes the Caledonian market as being 'woven in

(Continued on page 312)

Detail shots of this kind make a very welcome addition to the incidental library. Note the texture of the snow. Muddy snow rarely looks very satisfactory on the screen. Unless you particularly need shots of it for inclusion in a definite place in a film, to express a mood, etc., better to wait for a sunshiny day before filming.



castles are destroyed"—succeeding shots show them, of course, to be sand-castles. "But reconstruction in some cases is rapid"—shots of the repair work.

"Midsummer—more coastal activities"—seaside scenes again. Fade into a close-shot of a poster announcing a beach parade. Shot of father in crowd of spectators, rubbing his hands expectantly. Poor father! He is usually called upon to provide the belly-laughs in most family films. A little acting, as here, is not out of place for it is only very short, every family has its private jokes and its horse-play, and in a brief sequence father

bath tub scenes, with some excellent portraits of the two children. Then come January snow scenes. "Winter quarters" introduces us to the air raid shelter, but it is rather difficult at first to know what it is. A few more establishing shots should be taken.

Now we depart from the martial spirit. "Spring, 1940. Kathryn has a spell in hospital." It would have been difficult to have carried that spirit through to deck out this information; the discarding of it is quite natural and proper, but it should not have been allowed to disappear altogether from

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Letters to the Editor

ARE MOVIE-MAKERS TOO SLAPDASH? ... OLD SILENT FILMS OR NEWER SOUND FILMS MUTE—WHICH DO YOU PREFER? ... A LONE WORKER GIVES HIS VIEWS ON CLUBS ... AN UNDER-WATER PERISCOPE

ON TECHNICALITIES

Sir,—In last month's issue you quote Mr. James A. Sherlock as complaining that the Australian movie-maker "is apt to dispute many things which do not matter, such as the relative values of cameras, exposure meters, projectors, etc., and to change from one type of film emulsion to another before he has had time to master any." He contends that the main trouble is that the amateur cannot select suitable stories or express himself to the best advantage.

I have long felt that there is a much greater need for the amateur to master technicalities than there is for him to fret himself over stories for filming. I do not under-estimate the great value of a good story, the necessity for careful editing, etc., but I do contend that the average amateur pays far too little attention to the mechanical side of cinematography and tends to minimise its importance.

How many practising cinematographers could tell you the constituents of the solutions used for developing and such processes as staining and toning? How many could define *why* this or that chemical acts in such-and-such a way? How many know precisely what happens to the film when you make an exposure?

Automatic Processing Compensation

That a large number simply cannot expose correctly is proved by the existence of automatic processing compensation, for if the movie-maker could be trusted to get the exposure right, there would be no need for it. Working to the Smethurst High-Light system, one does not, of course, use it, and that is why I predict that this excellent method will never attain universal popularity—using it the worker cannot rely on somebody else to correct his mistakes. (By the way, I should very much like to see some more articles by Mr. Smethurst. He has not contributed to A.C.W. for a long time).

How many films have you seen in which the titles are accurately aligned? How many indoor films have you seen in which the lighting is controlled instead of being

merely pushed up as far as possible to the subject? How many films have you projected in which the splices have been so well made that they gave no signs of ever parting? How often do you see a really successful fade? No, in my opinion the average amateur is far too slipshod.

Perhaps somebody will reply that he does not need to have a thorough grasp of technicalities and will point to the fact that the professional director is not expected to be acquainted with them. The professional director does not need to because, unlike the amateur, he has not got to do everything for himself. Common-sense suggests that if you are responsible for practically every phase of film production, it is wise to learn as much about them as possible. Then you will be reasonably sure that your efforts to express yourself filmically will not be clogged and restricted.

West Drayton.

A. K. BLOWS.

(We leave the reader to answer our correspondent's questions and content ourselves with stating that Mr. Smethurst's duties since the war began have not, unfortunately, permitted of his contributing.—EDITOR).

LIBRARY FILMS

Sir,—The appearance in *Amateur Cine World* of your new series, "Famous Library Films," which I welcome most heartily, has called back to my mind a matter upon which I have at times pondered deeply. This concerns the future of the silent film libraries, and my feelings thereon are far from optimistic.

In recent years many of the additions to certain silent film libraries have been adaptations from sound films. These were, of course, originally taken at a speed of 24 frames per second and when they are projected at 16 f.p.s. the action is slowed down in a most disconcerting manner.

You may say, "Speed up your projector," but would this be using a carefully designed and costly machine properly or fairly? More important still, the whole construction of a sound film is fundamentally different from that of a silent film. The acting, too, is quite different in character. Such an adaptation, even with careful re-editing and

titling can, at best, be only a rather unsatisfactory makeshift.

No doubt the policy of these libraries is largely influenced by the belief that most amateur projectionists would like to have available some of the more recent films. But would not most of us prefer to have the opportunity of showing more films of the calibre of "The Covered Wagon," "Metropolis" and "Battleship Potemkin"? There are many such productions of the golden era of the silent film which have not yet appeared in any library. There are many more, too, which, even if not so great, possess a high entertainment value.

I appreciate that the difficulties of obtaining copies of the better silent films must be great, but I would like to feel assured that the compilers of the silent libraries had done everything possible to overcome them before turning their attention to the lists of sound films.

The enthusiastic welcome accorded to "Famous Library Films" would seem to indicate the feelings of many of your readers in this matter.

London, S.W.16.

S. E. FRENCH.

WANTING TO BE ALONE

Sir,—I read with sympathetic interest Mr. Wain's letter (in last month's issue) urging support for the Federation of Cinematograph Societies, but feel impelled to protest at his statement that to screen an 'expensive' film at home to the family or casual guests is "rather selfish." Could not one with as much justice say that to deny those casual guests a home cine show and compel them to join a society if they wish to see 'expensive' films is also rather selfish on the part of Mr. Wain?

There are many of us who do not care to join a society, although we appreciate that there are advantages to be gained from membership. I prefer to indulge in my hobby at home just when I feel in the mood, but I do not elevate it to the doubtful status of a cult, and should find the necessity of attending meetings somewhat irksome.

I am interested only in the 'personal' aspect of amateur cinematography, an aspect

(Continued on next page)

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which surely cannot be fostered by communal effort. I concede that, through the interchange of opinions, I would doubtless learn something to assist me in the development of the particular type of film I favour, but at the same time there is much about club film production that does not appeal to me in the least, and to get the one I must endure the other.

Mr. Wain says that if everyone bands together, a great impetus will be given to the movement at the end of the war, and that such a combination would have the power to influence manufacturers and even editors of cine journals in the way they should go. Does not Mr. Wain like the way *Amateur Cine World* is run now? I am quite sure that any comments he has to make would be accorded a sympathetic hearing. For my part, I rejoice that A.C.W. still remains to us when so many journals have fallen by the wayside. And as for the power to influence the trade, surely that authority which Mr. Wain would like an association to exercise is already wielded by A.C.W. on behalf of clubs and lone workers, for the size of its readership would surely make the largest society seem absurdly small.

I am sorry that club membership is so much reduced these days, and wish every success to Mr. Wain in his efforts. His must be a difficult and thankless task: and if I seem to have made it more difficult, I apologise in advance. It is just that I question the right of the societies to speak for us and tell us what we should and should not do.

In conclusion, may I ask why his organisation is called "The Federation of Cinematograph Societies" and not "The Federation of Amateur Cinematograph Societies"? Are professional film societies eligible for membership or (horrid thought!) is the Federation ashamed of the noble designation: "amateur"?
Saltdean.

W. W. HAWKER.

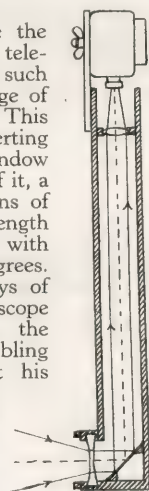
UNDER-WATER PERISCOPE

Sir,—The article, "An Under-Water Periscope," in the January issue, interested me greatly. There is, however, one criticism I have to offer.

Not all amateurs have the good fortune to own a telephoto lens, also the use of such a lens has the disadvantage of giving constant close-ups. This could be remedied by inserting next to the submerged window or, better still, in place of it, a concave (saucer sided) lens of not less than 5" focal length (2" diameter) for a camera with a reception angle of 23 degrees. This would bend the rays of light entering the periscope parallel. It also has the additional advantage of enabling the maker to construct his periscope to any length.

The inclusion of such a lens would make it necessary to arrange a convex lens in front of the camera to counteract the effect of the concave lens. The best lens to choose would be one of the same diameter as the concave lens and with the same focal length. The effect of this will be seen from the diagram.

A. W. MARSH.



SOCKET FITTINGS

Sir,—Probably others have written to you on the subject, but in case perchance those who have noted the point have left it to other folk to point out, may I call attention to the danger of the plug socket arrangement suggested in the instructions for making a projector box ("Do It Yourself," Dec., 1940, issue). In connections of this kind the male portion of the joint should always be on the instrument or "dead" side, and the female portion on the "live" or "mains" lead. The arrangement, as shown, would be highly dangerous in view of the possibility of contact with the two live pins when plugging in.

West Moseley.

A. H. PALMER.

* * *

Another reader, Mr. C. E. R. Biggin, who pointed this out in last month's issue, suggested the use of a Belling Lee reversed plug. He himself drilled a hole in the cabinet and recessed a lampholder into which was inserted an ordinary adaptor at the end of the mains lead.

Mr. Gould writes: "Please thank Mr. Palmer and Mr. Biggin for their letters. Such candid criticism is just the thing we want in the workshop. It is only by spotting the weak points in each other's work that the perfect design is evolved."

"I would ask your correspondents and other readers to remember that in conducting the 'Do It Yourself' series, I am describing my way of doing things and, therefore, it is not unlikely that I shall commit further grave offences against standard practice. I fear I again transgressed in the January number in the case of the eight-pin plug connections. My defence is, simply, that a socket fitting on a piece of portable apparatus is less likely to be damaged than a fitting having projecting prongs. Socket fittings are also easier to obtain."

"As to whether this practice is 'highly dangerous' or not depends on the person using it. Walking along the white line in the black-out is dangerous, so I do not do it. Neither do I plug into the mains until I have first made sure that all the other connections have been made good. Conversely, at the end of the show, I first remove the mains plug, which is, of course, of the approved type, before touching any of the others. In this way any danger of the operator or anyone else receiving a shock is avoided."

A Coventry reader, Mr. E. Brook Fowler, asks if any reader can loan him 8mm. films on first aid for showing to members of his first aid station. Entertainment films for screening to folk in the large public shelter attached to the post would also be greatly appreciated. The greatest care will be taken of any film loaned.

OXFORD FILM SOCIETY

Will readers interested in the formation of a cine society in North Oxford communicate with Mr. P. M. Plaskitt, of 36, Woodstock Road, Oxford. "In these times," he writes, "amateur film making should be fostered in every possible way, and I hope that my efforts in this direction will encourage others."

There certainly should be a film society in Oxford. Until a week or so ago, Cambridge, too, lacked one, but we understand that a few enthusiasts have now got together and formed a club there. We hope to have news of it soon.

WORLD OF CINE SOCIETIES AND

WE are pleased to announce the successful formation of a new club, the **Viewfinder Unit** (Hon. Sec.: D. J. Olorenshaw, 358, Stag Lane, Kingsbury, N.W.9). Quite a good membership has been secured, and this at the height of the Blitz. At the inaugural meeting, discussion was devoted to the problems of forming a club consisting of technical members only, many of whom are engaged on work of national importance, but who are desirous of continuing to make films in such spare time as they may have available. At the end of the meeting the Unit's aims were defined as follows:—

"We shall attempt only the production of documentary films which would be presented in the form of a series similar to professional counterparts—'The March of Time,' 'Point of View' series, and the G.P.O. Film Unit Productions. These films would be accompanied by a semi-synchronised, disc recorded, commentary."

It was decided to make a series of hobbies films, each film in the series being of a hobby selected by the member and shot in his own home to a standard specification of script, lighting and exposure. The subjects so far selected include music, carpentry, photography and spiritualism.

Subscription is very low, only 1/- per fortnight, and meetings are held fortnightly at week-ends, during daylight hours. Club premises have been obtained in Kingsbury, but membership is open to all amateur cinematographers in North-West or other parts of London, possessing equipment or technical abilities.

Among the other activities of the Unit, each member has constructed a lighting distributor board and reflectors, and has completed a test film. Individual scripts have been completed, and after a large number of suggestions had been considered, the Unit 'trade mark' leader is in preparation. Production on the films is now under way.

There are vacancies for a number of members, and a film editor, a commentator, and a member who can devote some of his time to photography and publicity will soon be required.

* * *

It is hoped that by the time this report appears in print the twenty-first production of the **Beckenham C.S.** (Hon. Sec.: J. W. Mantle, 56, Croydon Road, Beckenham, Kent) will have been completed. The director, G. R. Kerbey, will at last be able to lean back in his chair and, with an expression of satisfaction, lift from a sea of final cuttings, a 300 ft. reel of film. It is Beckenham's latest; a mild thriller entitled *The Vacant Chair* which, shot on 9.5mm. and 16mm. simultaneously, tells of a sceptic's realisation that there is more in a ghost than at first appears.

It is regretted that at the end of December the society had to relinquish its theatre, studio and clubrooms, where during the past five years many pleasant and interesting hours

WIDE NEWS

WAR-TIME ORGANISATIONS

have been spent, both in projecting and producing films. This misfortune, occasioned through financial reasons, while denying the society its past home, does not bring it to an untimely end. It still carries on, and though the members, several of whom were at the first meeting in February, 1932, are now not so numerous, their enthusiasm is still as keen. (Are there many other societies with as long an unbroken record?). Periodic meetings will now be arranged at various members' homes. If you are interested, please write to the honorary secretary at the above address.

* * *

The **Toronto Amateur Movie Club** is to make a film of the city, in collaboration with the National Film Board. John Grierson, now Government Film Commissioner at Ottawa, wrote to one of the club officials that: "It is in my mind that the best job you could do would be to do a film not on your war effort but as your war effort. For example, it would be very valuable to have a 16mm. Kodachrome film on Toronto. We ourselves have started to do 16mm. Kodachrome films on a professional basis and believe that there is no reason why an amateur group, if there is a good supervisor among you or attached to you, could not do a valuable job.

"A film on Toronto would fit in with the general plan we have to build up a series of films on the cities and communities of Canada. This year we have ourselves produced a film on the Peace River and on the Icelandic community in the West. They are in the course of editing now. We have also done a film on Ottawa as the first of the city series.

"If you are interested in going to work and making a film on your own, and feel that you would like to work to professional direction, will you get in further touch with me? We have a script on Toronto which we would like to see made. But again, the time of the year may not be suitable for a Toronto film and you might have to find an alternative subject in, say, one of the research stations nearby.

"I am indeed interested in, and appreciative of, your offer to pay the cost of production and in your suggestion that you use your amateur skill to do a job for the country. I am sure we ought to work out some practical scheme."

Every club still functioning in Great Britain would eagerly welcome a similar invitation from the M. of I.

* * *

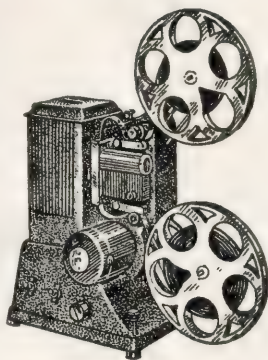
At a recent meeting of the **Hyde C.S.** (Hon. Sec.: E. A. Schoolden, "Edenhurst," 200, Dowson Road, Hyde, Cheshire) Mr. Walton, manager of Thompson and Capper, of Manchester, demonstrated a Magazine Cine Kodak. Two 400 ft. reels of Kodachrome taken with the camera were afterwards projected by T. Sydney Cooper. The camera was handed round, and much

(Continued on next page)

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interest was aroused. The projection unit
continues with its work of national service,
shows having been organised for the A.R.P.
personnel and also at the ambulance and
motor transport station.

The annual competition results are as
follows: (1) Silver plaque, *All is Not Gold*,
9.5mm., 100 ft., E. A. Schoolden; (2)
At School in Wartime, 9.5mm., 280 ft.,
G. Wain; (3) *But Once a Year*, 9.5mm.,
140 ft., F. Smith; (4) *Dolomite Holiday*,
16mm., 250 ft.; (5) *Two Many Cooks*,
9.5mm., 180 ft., J. & G. Macilwraith;
(6) *Exmoor*, 9.5mm., 180 ft., F. Smith.
The thanks of the society are due to the
Salford C.S. for judging the entries, and for
providing carefully tabulated criticisms.

(In passing, it is worth noting that the
Hyde C.S., alone of societies, has sent us
reports regularly since the war).

* * *

The **Keighley and District Cine Circle**
has now got into its stride and a syllabus for
the winter months completed. When the
Bradford Cine Circle visited the club recently,
the following films were shown: "Three
Countries" (record of a visit to France,
Italy and Switzerland, by A. C. Whitehead),
"Our Outings" (Bradford C.C.) and
"Vacation."

The Burnley Camera Club paid an official
visit on the following Sunday, when the
programme included: "Robin's Baby Days"
(record by Dr. Black of his son's life from
birth, with part of the Keighley gala pro-
cession included in it, an idea that caused a
good deal of laughter), "Countryside and
Garden" (colour film by A. Dewhurst),
"A Holiday in Scotland" (A. H. Haggas)—
the musical accompaniment was a feature of
this film, and "New York," in colour and
monochrome, by W. Crain.

M. Hayhurst (Burnley), commenting on the
co-operation between members of the
Keighley & District C.C., expressed the
view that it was time Nelson and Burnley
got together and formed a club on similar
lines.

The club has given a Christmas show to
children, Chaplin and Our Gang comedies
being shown. The programme included a
competition, a film being shown three times,
after which the children had to answer
questions concerning it.

* * *

AMATEUR PROJECTIONISTS JOIN HANDS WITH H.M. FORCES

Projectionists in the North, with
Newcastle-upon-Tyne as a centre, have
found their time can be fully occupied during
the winter months. In response to a recent
appeal by the Educational Liaison Officer to
the North-Eastern Regional Committee for
Education in H.M. Forces (of which Com-
mittee Lord Eustace Percy is Chairman)
some twenty-four ardent cinematographers
volunteered to project films of an educational
nature to the various units in the counties
of Northumberland and Durham. Of these,
twelve members of the *Amateur Cinematog-
raphers' Association* (Newcastle and District)
came forward to assist in the scheme, and
their chairman, S. J. Rosslyn Smith, and
their secretary, Miss D. M. Graham, have
assisted in no small way in the organisation.

Russell J. Storey, of Higham House, New
Bridge Street, Newcastle-upon-Tyne, who is
acting as Honorary Civilian Liaison Officer
(Films), has put in an enormous amount of
work, and after several meetings, many
difficulties and much correspondence it has
been possible to give consideration to nearly
100 units. Many of these units are miles
from any cinema, and films shown vary from
the travel and general interest type to military
training films of a technical nature. In the
more remote areas the men are almost totally
dependent upon these shows to relieve the
monotony of their duties. The lighter form
of film is therefore very welcome. In the
towns the demand turns more in the direction
of training films.

With the assistance of firms and associations
all over the country, films have been made
available at the Worker's Educational
Association Office, 51, Grainger Street,
Newcastle. Further films, however, of the
educational and general interest type are
badly needed. Due to the kindness of
Bertram Abrahart, Secretary of the W.E.A.,
facilities and accommodation were provided
whereby an office and film library could be
established at this address. Sergeant
Instructor J. E. North, of the Army Educa-
tional Corps, is in charge of the film library,
which is being built up, attends to the
distribution of films to the various pro-
jectionists, and is responsible for the smooth
working of this department of the scheme.

Projectionists 'Adopt' Units

Most projectionists have "adopted" four
or five units to which they give weekly shows.
In the three weeks following the inauguration
of the scheme at least forty shows were
given, and in the following week twenty
were provided. This number is increasing
weekly. Some units have scattered com-
panies, and it is rather difficult to cater for
all who wish to have these films. An urgent
appeal, therefore, is made for more pro-
jectionists, especially in the county of Durham
and the coastal areas of both counties.
Anyone wishing to assist should communicate
with Mr. Russell Storey for details of the
scheme.

The units in this area are most grateful to
all projectionists who have so willingly given
not only their services but the use of their
apparatus.

As the scheme progresses it is hoped to
provide lectures based on the films. It will
readily be seen that the organisation has
tremendous possibilities. With the addition
of further projectionists, equipment and films,
the opportunity arises to satisfy a long-felt
need in the Army: education divorced from
vocational training and routine instruction
(the latter merely continues the grounding
given by the elementary school and makes
no real provision for the development of
adult education).

* * *

The **Triangle Cinema League** of Chicago
has sent us a "news release" about their
current production, "The Wayne Murder
Case." For one sequence a Chicago radio
station was used with all its equipment.
There is a specially recorded musical accom-
paniment. The story is a simple affair about
a radio singer murdered by his faithless but
pretty wife; several innocent people being
involved until a detective of the Philo Vance
type solves the mystery in the last fifty feet
of the film.

The cast is an impressive one, players being drawn from the Goodman Theatre of Chicago's Art Institute, the Columbia School of Dramatics, the Actors' Company of Chicago, the Institute Players of Chicago, and the Programme Director of Station W.E.D.C.

CAN YOU LECTURE ?

Volunteers are wanted to lecture to the troops in and around London on such subjects as the development of the film, recent tendencies in film, how a film is made, the uses of the film (for entertainment, propaganda, etc.) or on film appreciation. The British Film Institute put out the idea tentatively to the Education Officer of the London Command, and the result has been quite astounding.

The Institute is receiving so many requests for lectures that it is quite impossible for the staff to comply with them all. "Moreover," writes Oliver Bell, Director of the B.F.I., "I think it would be a good thing for more people to lecture, since we do not claim to be the sole recipients of all knowledge, and the more we can get the idea of film appreciation about, the better from every point of view."

The Institute could help any volunteers in the provision of films to illustrate their

remarks, and might even be able to assist in securing projectors, though quite a number of units can get hold of projectors and operators from Army sources.

Will those readers interested get in touch with Mr. Bell personally at the Institute's temporary address, 15, Buckingham Street, London.

Free-for-all filming is a feature of the Victoria A.C.S., records J. F. Brooks in a recent issue of "Movie News," official organ of the Australian A.C.S. Over twenty cameras were in operation during the production of a slapstick comedy—and there were still cameras in addition.

Particularly interesting films have been shown at two film nights held by the Australian A.C.S., at one of them films by Richard E. Bishop, an American, showing the flight of wild birds, being especially notable. They were taken at 128 f.p.s. on a Filmo 70. Many interesting oddities were revealed. For example, the popular conception of the mechanics of a bird's flight is that the wings are brought up and then quickly beaten down and backward, to push the bird forward in the air. The slow motion camera reveals that they are quickly brought downward and forward, so that at the lower point of the down beat the wing tips are often as far forward as the head.

Is Your Problem Here ?

f NUMBERS

A simple rule for determining the exact ratio between one aperture and another is to square the numbers and compare the squares.

i.e., $f/3.5$ is to $f/3.9$ as
 3.5×3.5 is to 3.9×3.9
 $= 12.25$ is to 15.21

From this simple rule it will be seen that there is relatively little difference between these two apertures and certainly not sufficient to account for a considerable degree of under-exposure if your meter read $f/3.5$. What we think is more likely to be the case is that you took a meter reading on the lightest portions of the view through the archways and did not allow for the greater area of darkness and shadow. If this assumption is correct, you will probably find that your highlights in the film are correctly exposed.

SOUND PROJECTION

Where accessory apparatus is to be used with any sound equipment the necessary technical data should be ascertained in order that all components can be 'matched' together for the correct working of them. It is not merely a case of buying a 'mike' to connect to a hole marked 'Mike,' but the buying of a component with the same electrical characteristics as that to which it is to be connected. This is the source of most of the trouble to which sound recording and reproducing equipment is heir to can be traced. Without actually seeing the apparatus and taking check measurements on the 'mike' in question, it would be impossible to say whether this or its transformer is at fault. Again, a faulty, or incorrectly valued, volume control may contribute its share to the general disturbance.

The singing complained of sounds like acoustical 'feed-back' from the loud-speaker

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to the mike. This is the same as the effect produced by placing a telephone receiver over the transmitter (a punishable offence). To make a test as to whether this is the case, bring the microphone closer to the loud-speaker, or vice versa and see if the noise is louder. If it appears to be the case, then try shrouding the mike against the sound from the speaker.

PROCESSING CINE FILM

Very few commercial negative films are suitable for reversal processing, and although your exposure in the camera was correct for the stock considered as a negative, and although the film may have been very carefully treated in reversal processing, it is usual to expect a very dense result. Generally speaking, the emulsion coated for use as a negative material is thicker and very much less contrasty than that for use as a reversal material.

In the reversal process, the first development of a negative material may not be sufficient, so that after bleaching, a considerable amount of silver is left in the emulsion, which, on second development, turns black and gives the dense effect of which you complain. In actual fact, the image, although a positive one, which you can see by examining it by reflected light, is very thin indeed—it is probable that this image lies principally upon the surface of the emulsion, but this is merely a theoretical assumption.

We regret that there is nothing at all practical which could be done to reclaim your film. Of course, if it could be so arranged, (Continued on next page)

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Also Films bought for cash. 8mm., 9.5mm. silent or sound, 16mm. silent or sound. Titles immaterial if condition good. State what you have and price required. Films may be sent if desired but state price required. Cash or offer will be sent by return. Films not accepted for any reason will be returned post paid.

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16mm. Sound Film Bargains, 2½d. for list. Robinsons, Manchester House, Lowestoft (South).

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16mm. Silent Films. "Coronation of Pope," "Celebration of Mass." Religious and Missionary subjects. Also White Screen, 6ft. Rector, Woughton, Bletchley, Bucks.

Wanted, 9mm. Films. "Metropolis," "Cabinet of Dr. Caligari," "Manon Lescaut." Good condition essential. Box No. 545, c/o A.C.W., 300-4, Gray's Inn Road, London, W.C.1.

Spot Cash Waiting for Bell & Howell Filmosound—must be in perfect condition. Castle Talkie Films also required. Send full particulars. Harris, 63, King Street, Maidenhead.

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Up to £10 offered for a Pathe or Specto projector in good condition. A.C. mains. Wanted for use in Army Camp. Box No. 546, c/o "Amateur Cine World," 300/304, Gray's Inn Road, London, W.C.1.

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the image might be copied by reflected light (in the same way in which you are able to view it) but this would hardly be a practical proposition. Owing to the fact that the image is so thin, ordinary reduction would not be of any use, we feel.

EXPOSURE METERS AND RESISTANCE

The Watkins meter works on the principle of exposing a sensitive paper to light, timing the period it takes to darken to a certain standard tint and then using the time as a basis of calculation on scales provided. It is somewhat slow in use and not entirely suitable for use with pan film.

The Leudi takes an instant visual reading which is also applied to scales provided, and in our hands has given excellent results. We think you need have no hesitation in trying one of these.

Although the top figure in the Pathe resistance is 220, you will find that the cursor can be set above this figure. The maximum power of this resistance is actually 260 volts, and you should set the resistance first at the maximum point, slipping the cursor down slowly to bring the light up to greater brilliance.

MOVING LINE ON MAP

One of the easiest ways of drawing a progressive line on a map is to mark its full course with a very fine and light pencil line, and then to use a matt drying body colour, such as Clifford Milburns Poster Colour or other similar make, and to add a short length of line with a fine brush. After a little practice on a rough card you will find it quite easy to keep a smooth evenly wide line. The heat of the lamps illuminating the card on which the map is drawn will soon dry each section so that it does not shine, provided the colour is not used too wet.

ARTIFICIAL LIGHTING

A photoflood lamp is equivalent in actinic power, when used with pan. or super-pan. film, to an ordinary 750 watt half-watt lamp.

As to whether you use pan. or super-pan. is entirely a matter of your personal preference. We might help you to make a decision except for the fact that you do not tell us which size of film you use, and so we cannot have any idea of the materials which are available to you.

As a general indication, you will need at f/2.5 about 3,000 watts of half-watt to illuminate a medium light subject 5 feet wide, with the lamps about 4 feet from the subject, and using normal speed pan film. It is possible that a billiard table, being rather dark, will need more light than this, but reflectors outside the range of the camera can be used to assist the main lighting. All the lights should be in reflectors.

LENSES

The 'covering power' of a lens is a term used to indicate the area which the unrestricted lens will cover to give a sharp, well defined image. We do not, however, think you have used the term in this sense in your question, but that what you wish to know is the area of picture which is recorded by a wide-angle lens used at a certain distance as compared with a normal focal length lens used at the same distance. This area depends on the focal length of the lens; the longer the focal length, the smaller the area covered

at a given distance, or, to state it alternatively, the longer the focal length, the larger the degree of magnification.

It is easy to calculate the area covered at a given distance and to prepare a diagram from which this area at varying distances can instantly be read. The width of a 9.5mm. frame is 8.5mm. (actual picture area). Draw a line this length and from its centre extend a perpendicular. If your lens is the normal Dekko f/1.9, its focal length is 25mm. Mark a point on your perpendicular 25mm. along it and join this point by two lines to the extremities of your original line, extending the two lines for several inches.

This will give you an angle which is the angle covered by the lens, and the area covered at various distances can be read off at their actual distances along the perpendicular, or fractional distances can be read and the results multiplied. Similar charts can be prepared for other focal lengths in the same way, or calculations can be made mathematically. For instance, if a lens of 25mm. focal length covers an area 3 ft. wide at a given distance, then a lens of 50 mm. focal length (twice the original) will cover an area 1½ ft. wide (half the original) at the same distance.

Below we give the width of subject covered and recorded by six lenses at a given distance, regarding the normal 25mm. (1") lens as unity.

Lens	15mm.	20mm.	25mm.
Width covered (in units)	1 2/5	1 1/5	1
Lens	27.5mm.	2"	3"
Width	2/3	½	1/3

The proportions of the picture remain the same in all cases.

Readers' Films Reviewed

(Continued from page 306)

more sombre tones'; but this surely is only because the sequence comes after some Zoo shots. In itself the market could scarcely be said to be sombre; rather is it a kaleidoscope of colour—somewhat dingy colours, perhaps, but not sombre.

There is an interesting series of shots of the Tower Bridge. We approach the bridge (shot from a moving boat), then comes an abrupt cut to a nearer view (static), then tilt up. The sudden opposition of movement: rest: movement, is rather disturbing. It might be worthwhile to try the effect of cutting the second shot so that it begins with the tilt, the movement carrying over the cut.

In the Zoo sequence there are some first-rate shots of a bear diving. They are fun to watch but there is none the less too much repetition, particularly since each shot is almost identical. But for the fact that it would disturb the plan of the titling, we would suggest transferring one or two of these shots to a place near the end of the film, with a sub-title to the effect that the bear is still at it.

The film concludes with some shots showing London's reaction to the outbreak of war. The sub-titles, "1939" and "War" are most expressive and compelling, the letters being consumed by flames, but the approaching word should begin to move a little sooner. The first few frames should therefore be cut. A Leader has been awarded.

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